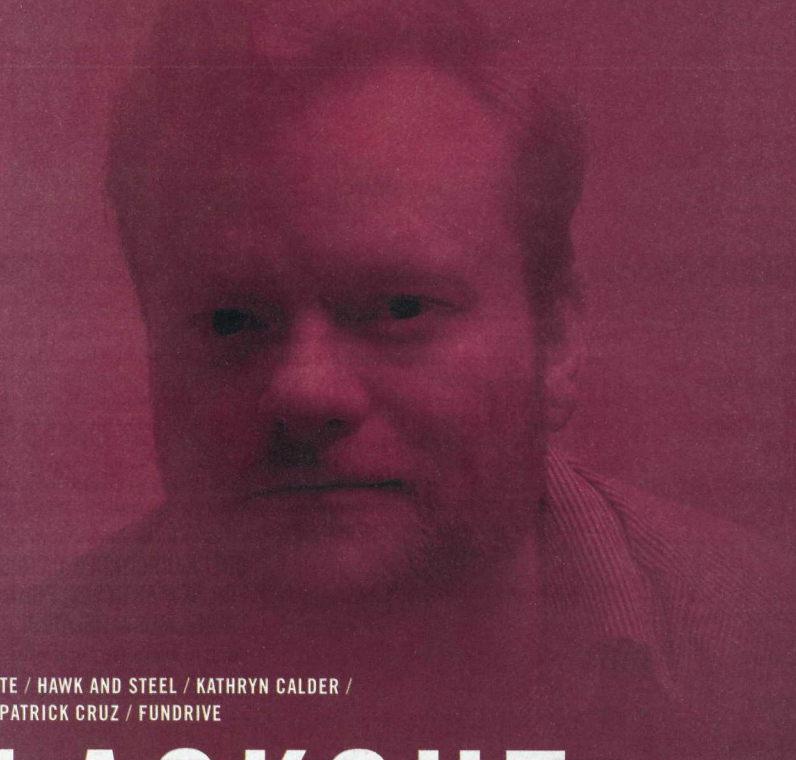


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DISCORDER



VACANT STATE / HAWK AND STEEL / KATHRYN CALDER /
SISKIYOU / PATRICK CRUZ / FUNDRIVE

BLACKOUT BEACH

EDITOR'S NOTE

We're currently crammed into the Disorder office up at UBC scarfing down candy, some of us in costume mind you, but by the time this issue hits you, the ghost of Halloween will be long gone. That said, we're all gearing up for another fall season tradition at the station, CiTR's annual Fundrive.

CiTR and its accompanying publication, Disorder magazine, are non-profit organizations partially funded by UBC and its students, but every once in a while we look to our listeners/readers to help us fill in the gaps. The payoff is in our wonderful, community-based programming. Just leaf through our schedule and you'll note countless radio shows, hosted by volunteers with a passion for a wide variety of musical styles, as well as the fine arts, politics, sports and more. CiTR is a valuable tool for the broadcasters of tomorrow, providing hands-on experience to those looking to enter the field as an on-air personality or even behind the scenes as a sound engineer.

Similarly, Disorder is a breeding ground for budding journalists, providing an outlet for writers wanting to dish the goods on Vancouver's local music scene. Whether you want to write about established artists like Kathryn Calder or Blackout Beach's Carey Mercer, who you can read about this issue, or break the city's best new band in a live review, Disorder is here for you to do just that. Our office door is almost always open, and we're available around the clock over e-mail, so give us a shout. At the very least, volunteering with the organization will expose you to some cool tunes and our awesome and extremely spirited team.

This year marks the seventh Fundrive, and it runs November 17-24. Throughout this time, a cast of CiTR characters, both staff and volunteer, will bunk up in our office lounge, offering up a pile of goodies to anyone who calls in to make a charitable donation to the station. Along the way they'll be sprucing things up with some good tunes and conversation, no doubt.

We'll be holding Fundrive activities outside of the office as well, with a DJ competition November 18 at the Pit Pub and our Fundrive Finale at the Biltmore Cabaret on November 25, featuring Womankind, Shimmering Stars, Synthcake, World Club, Shearing Pinx and Love Cuts. We hope you can make it out, or at least tune in for a few minutes, because we wouldn't be here without you.

Disorderly Yours,

Gregory Adams

P.S. On another note, following a two-year run, this issue marks Lindsey Hampton's last appearance as Disorder's Art Director. Between laying out each issue, conducting photo shoots and submitting the occasional last minute illustration, Lindsey re-imagined the magazine into the gorgeous publication you're holding in your hands, and we thank her. You can keep up with her work either by looking around town or on her blog: <http://everythingiseasy.tumblr.com/>.

While I'm at it, I'd like to introduce our new Art Director Jaz Halloran, who co-helmed the issue with Lindsey. He has a website too: <http://www.jazhalloran.ca>

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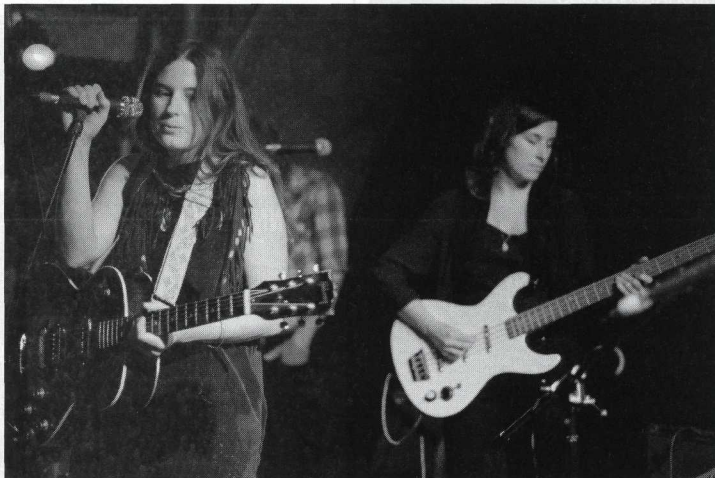
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LIGHTNING DUST BY KATI JENSON

// FEATURES

08 / BLACKOUT BEACH

Three years in the making, Carey Mercer's latest Blackout Beach venture, the slightly war-tinted Fuck Deathm mixes the singer-songwriter's darkly textured tunes with some killer chopper sounds.

10 / VACANT STATE

Hardcore devotees Vacant State dish the details on their furious debut full-length, *Fill the Void*.

12 / KATHRYN CALDER

New Pornographer Kathryn Calder didn't anticipate her sophomore solo set *Bright and Vivid* would be so steeped in synth-pop, but we're glad it is.

14 / SISKIYOU

Just as their membership grew over the last year, so did Siskiyou's ambitions, as evidenced by their new forward-thinking folk set, *Keep Away the Dead*.

16 / FUNDRIVE 2011

CiTR/Disorder contributors past and present share some stories about the the radio station and its fabled Fundrive.

19 / HAWK AND STEEL

The songs on Victoria outfit Hawk and Steel's new alt-country EP *Drawing* are just as approachable as their affable frontman, Peter Gardner.

// REGULARS

06 / THE OVEREDUCATED GRUMBLER

07 / TEXTUALLY ACTIVE / VENEWS

20 / CALENDAR / Sean Murphy

22 / PROGRAM GUIDE

25 / ART PROJECT / Patrick Cruz

28 / UNDER REVIEW

32 / REAL LIVE ACTION

38 / ON THE AIR

39 / CHARTS

NOVEMBER

- 11/05** RICHARD DINSDALE
GINGERBREAD
- 11/11** MICHAEL WOODS
CELEBRITIES NIGHT CLUB
- 11/12** NORMAN DORAY
GINGERBREAD
- 11/17** AN21 & MAX VANGELI
TOUCH LOUNGE (VICTORIA)
- 11/18** AN21 & MAX VANGELI
CELEBRITIES NIGHT CLUB
- 11/18** BASSNECTAR
W/ BONOBO & R/D
THE FORUM
- 11/19** MORGAN PAGE
W/ BASS KLEPH
COMMODORE BALLROOM
- 11/24** AXWELL
COMMODORE BALLROOM
- 11/24** ALVIN RISK & THE M MACHINE
TOUCH LOUNGE (VICTORIA)
- 11/25** ALVIN RISK & THE M MACHINE
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THE OVEREDU THE GRUMBLE
The Karaoke Show
Tim Kinsella (P)
by MATTHEW
Pink - What's the D
by TERRIS SCHNEID

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THE OVEREDUCATED GRUMBLER

Pink - What's the Dealio?

by TERRIS SCHNEIDER

I was sitting in the theatre watching *Friends With Benefits* with my friend Mari at the Scotiabank Theatre, contemplating how I've seen every single franchise that involves the fuck buddies theme—I also saw the *JT/Mila Kunis* movie *No Strings Attached* and even watched the NBC sitcom of the same name. Why did I enjoy this theme so much? I've never even been in that type of scenario; I've always been one of those monogamy-only douchebags. Maybe the fact that it was so foreign to me was the appeal.

While I was having an ADHD moment letting the thoughts spin around in my head, there was this horrible trailer screening for a movie called *New Year's Eve*. Watch the trailer IF YOU DARE.

America really loves these *Love Actually* type of movies with different, sometimes intersecting plot lines involving a million characters, except *Love Actually* was actually good. (Yeah, I just said *Love Actually* was good, that's how jaded I am about this). *New Year's Eve* looks like the worst of its kind—is every single person who ever lived in this movie? The usual suspects—Ashton Kutcher, Zac Efron, Katherine Heigl, Sarah Jessica Parker (as another variation of Carrie Bradshaw)—are included in this cheesy shitstorm, but Robert De Niro and Seth Meyers, why must you resort to this crap?

These are just the people that appear in the trailer too. Who knows what kind of cameos are going to pop up? I'm expecting to see Oprah and maybe a zany appearance from Richard Simmons or some other kind of washout whose career needs to be revitalized.

What I also happened to notice during this crummy movie trailer was that they used Pink's annoying ear-murderer, "Raise Your Glass," as this kind of inspirational, feel-good anthem. This tune always makes me feel rage-tastic, mostly because of the lyric, "too school for cool." Really, Pink? You're not a teenager anymore, you're in your fucking thirties—can you not come up with some smarter words? I'm embarrassed for you.

When the trailer was over, I was happy I didn't have to hear that atrocity that claims to be music. THINK AGAIN. The next trailer was for Anna Faris' *What's Your Number?* and they used the same Pink number in that trailer too.

"Are they playing that Pink song again?" I said to Mari. "Who organized these trailers to play back-to-back? Bad move." She shrugged and didn't seem to care—stuff like this apparently only bothers an über nerd like me.

Pink's music has this horrible effect on me where it plays in my head all day. I couldn't stop thinking about the experience I had in the theatre, and after, I had noticed just how much this Pink song has been used for girly movies. Even *Bridesmaids*, a movie which I loved, used the it in the trailer. For shame!

Yes, I understand Pink is this good-for-feminism type of lady. She had that

one song called "Stupid Girls" making fun of those emaciated, dumb blonde Hollywood types like Paris Hilton who are only concerned with their weight and appearance. The video even had Pink mocking this by shoving a toothbrush down her throat and purging into a sink. Scandalous!

I like that she isn't one of those contradictory feminists like Destiny's Child who sing about girl power and women being independent, but then wear skirts so short that they show off their vaginas.

Pink seems to stick to her convictions except for in one key area: the music. Pink's music does not kick ass. If I am in a "go ladies!" type of mood, I'll listen to Exile in Guyville-era Liz Phair, because she made a statement about the male dominated music industry. If I want to feel bad ass, I'll listen to Alison Mosshart of the Kills' sultry vocals. Hell, I'll even listen to Adele because that lady's got chops and can move people to tears. These women are making strides in the music industry, not Pink's gimmicky pop.

So, moviemakers, stop putting that Pink song in girly movie trailers, because I'm too cool for school to be listening to that crap.

To read more mindless crap, visit <http://www.oegrumbler.com>

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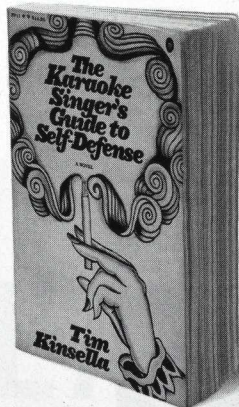
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TEXTUALLY ACTIVE

The Karaoke Singer's Guide to Self-Defense
Tim Kinsella (Featherproof Books)

by MATTHEW GRANLUND



Ever gone to a funeral and wound up on a toilet floor bleeding? Such an unlikely scenario may have been within the realm of possibility for Will, a character in Tim Kinsella's debut novel, *The Karaoke Singer's Guide To Self-Defense*. The longtime frontman for eclectic, Chicago-based rockers Joan of Arc, Kinsella recently re-directed his artistic drive towards a masters in creative writing, giving birth to his impressive tale.

Will is a street-fighting addict who has returned to his home town of Stone Claw Grove after a five-year absence to attend his Grandmother's funeral. At this rare gathering of his working class family, unresolved tension and hang-ups underlie their scrubbed-clean appearances.

The lives of other outsiders intertwine with Will's family throughout the story. There is Sarah Ann, a teenage runaway who ends up working at the Shhh..., a strip club and karaoke bar frequented by Will and his siblings. Will's sister Mel is a lifer behind the bar, conflicted by her necessary periods dancing to support her child. There is also the disturbing addition to the story of a middle-aged man on the run with a kidnapped teenager who is laying low in Stone Claw Grove.

Kinsella doesn't fill the novel with fast action but instead guides the reader to dwell on the inner workings of these desperate characters. He utilizes shifts in time from the present day to past episodes of Will's legendary bloodletting in bars and car parks. The rewards of this style of narrative lay in the effective mapping of the psychological terrain governing the relationships between the family members and their connections to the other characters.

If the forced family occasion of the funeral doesn't allow the siblings to let their guard down after years of unprocessed childhood trauma, the democratic ritual of karaoke offers a possibility for the masks to drop, if only for a night at a time. "They lived on display. That was how it was. How it was meant to be," Kinsella writes of Will's defensiveness around his brother and sisters, who are likely experiencing a relapse of his addictive brawling.

The Karaoke Singer's Guide To Self-Defense, reads as an impressive cross between *Fight Club* and a heartfelt Springsteen lyric—a low key and occasionally cryptic tale about the vulnerability and angst of regular American people.

VENUEWS

Vancouver's Budding Queer Hip-Hop Scene

by BETTY FIKRE MARIAM

The Rough Diamond Collective promotes (mostly) queer (mostly) hip-hop concerts. Fellow collective members Alex Heggie, Priscilla Pleasant and I are co-presenting our first Vancouver event, the upcoming THEESatisfaction show (sponsored by CiTR and Disorder) at the Waldorf on November 2.

I asked Pleasant why the collective is so pertinent in cities such as Montreal, where the collective originated, and especially here in Vancouver. "We were excited to see the vibrant scenes that were happening in other cities, and wanted to see something like that happen in our cities instead of just wishing we lived elsewhere," she said. "We also realized that queer people of colour weren't being centered in queer spaces ever, and wanted to create spaces where that had a greater possibility of happening."

As three fans of music, Pleasant, Heggie and I started this collective to bring talented artists to Montreal, because nobody was booking queer rappers. Now, we're looking to expand beyond Montreal, bringing the queer hip-hop revolution to Vancouver.

As noted, first up will be the THEESatisfaction show. Over the last three years, members Stasia Irons and Catherine Harris have developed, reshaped and entertained us with their soulful and ferocious EPs that redefine what rap music is and what it can be. They are a part of a new generation of queer rappers, including LEiF and Abstract Random, that are consistently sculpting multigenre musical concoctions that seem grounded to a distinct d.i.y ethic. THEESatisfaction describe their music as "lo-fi rebel hip-hop" with psychedelic space jazz elements. Their much-anticipated debut LP *Awe Naturelle* will be released early 2012 on Sub Pop records.

Another local with the same mindset as the Rough Diamond Collective is DJ Lisa DeLux, who just started up a new weekly queer night with DJ G-Luve at the Waldorf Hotel called Audball.

"Vancouver hosts a lot of great queer dance parties, but none of them are weekly," DeLux explained, "something you can call home and invite and accept everybody." That's where Audball comes in, as DeLux says she's trying to "promote diversity" with varying musical styles. Both DJs get their vinyl out for the event, which is held in the hotel's tiki room every Tuesday, and spin everything from classic boom bap to funk; a truly great experience to be had.

The Cobalt's new monthly event, Hustla, is stirring up the hip-hop pot as well. Having debuted this past April, promoters David Deveau and Brandon Gaukel deliver a dance party which fuses rap and drag performances. Deveau notes: "our DJs do seek out hip-hop music by queer artists, and we're also aware there's certain songs that people want to hear on the dance floor, so they play those as well." Deveau's drag performance spins everything from Missy Elliot to Nicki Minaj. If you're into the top 40/old school vibes paired with an inspiring drag show, this night's for you.

Hoping to vanquish Vancouver's once stagnant queer rap scene, Audball, Hustla and Rough Diamond are eager to get the party started.

BLACKOUT BEACH —

FUCK



"It's kind of a grandiose teenage statement," Blackout Beach main man Carey Mercer laughs into the phone of his boldly-titled new album, *Fuck Death*, "but it's also like fuck my own fascination with death, fuck the way that death's presented and manufactured—'Fuck Death' is simplistic and complex at the same time I guess...I hope."

Inspired by the equally provocative American contemporary painter Leon Golub's painting of the same name and by his fascination with stories of war, *Fuck Death*, which comes out November 15 on the Dead Oceans imprint, appropriately reflects both the sonic and thematic substance embedded within the album's nine tracks.

While no stranger to recording—he's also the frontman for Frog Eyes and a member of Swan Lake—Mercer says it's difficult to compare his various projects. Swan Lake, the collaboration between Mercer, Destroyer's Daniel Bejar and former Wolf Parade member Spencer Krug, for instance, doesn't have a deliberate direction. "It's such a collaborative effort that I don't think we have a sonic idea when we go in. I think it's more just a miracle that we end up with a record at all," he jokes. He describes Frog Eyes, his project of the last ten years, as "very visceral, simplistic and not intellectual at all." When he feels like getting out of his seat and dancing around with the guitar, he knows the group have something to chip away at.

The last two Blackout Beach records, meanwhile, (2009's *Skin of Evil* and *Fuck Death*) have instead been cerebral studio exercises in electronic sound, which Mercer emphasizes is something he enjoys. "There's kind of the idea that if I'm on a guitar I'm keeping it real, but if I'm using a computer it's somehow false," he explains. "I don't really believe in that, but I do think

that they are very different experiences."

Mercer describes recording *Fuck Death* as incredibly tedious, forcing the musician to ask himself: "Why do I do this? Why don't I just put a band together and write some songs on the acoustic guitar?" You can especially feel the painstaking patience it took to record the brilliant, nearly thirteen-minute "Drowning Pigs," a multi-arc'd tune full of sleepy, methodic rhythms, drawn out chords and wind sounds slowly blowing between vocal breaks.

Dispelling any belief that the mostly computer-generated recording was in any way more efficient than composing things acoustically, he explains "there were moments making *Fuck Death* that I was completely ready to puke just staring at a screen."

Three years in the making, the album is a manifestation of hours upon hours of Mercer's time. Self-recorded in his hometown of Victoria, B.C., and mixed with Tanis Gibbons at the Hive Creative Labs here in Vancouver, *Fuck Death* is characterized as much by the recording process as by its thematic content.

Aside from a couple of drum machines and a guitar, *Fuck Death* was composed using a few monophonic synthesizers, meaning each chord was composed from

by JENNESIA PEDRI
photos by HARRY BOOTH

DEATH

three or four individually recorded notes. "I think most people would be like, 'why didn't you just get a polyphonic synthesizer?' And the answer is you only have so many funds," Mercer says with a laugh. "And one of the great things about art is setting obstacles for yourself and working around them."

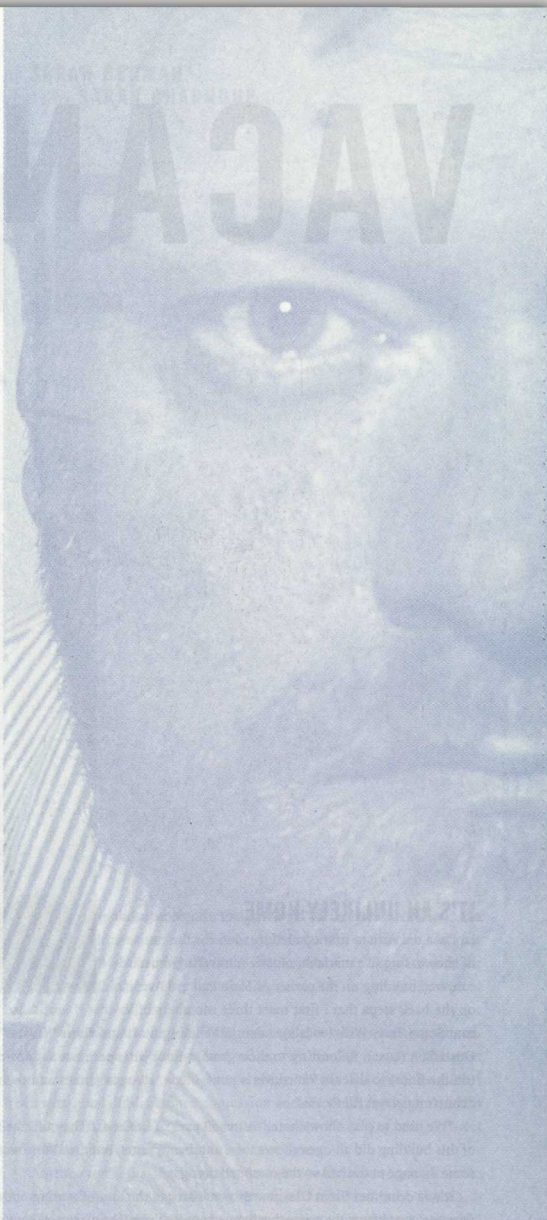
Instead of going out and buying a new synth, Mercer asked himself "how am I going to create polyphony?" As a result, there are certain inconsistencies and peculiarities in the album's analog wave that give it an unsteady warble. The inconsistencies lend themselves conceptually to the album's uneasy themes of beauty and war.

Not coincidentally, *Fuck Death* started with a sound; the album's concept came after. "It was really difficult to find the theme. I think I spent about a year with the music being mostly done, struggling to find the words to put over it."

War is possibly the most pervasive influence on the LP's lyrical content, evident in lines like "war is in my heart" (from "Be Forewarned, The Night has Come"). There's also a kind of military-mindedness in the helicopter sounds of "Torchlights Banned" and in the white noise of squawk boxes and walkie-talkies on "Be Forewarned, The Night has Come." "All those sounds that little boys love," Mercer describes.

While war itself is political, *Fuck Death* isn't intended to be a political album. "It'll never be a record that people are singing to at Occupy Wall Street," the artist explains. Rather, it's a reflection on the human fascination with the artifice of human phenomena such as war.

Characterized by a whirlwind of electronic sounds, the heartbeat-like rhythm of drum machines accompanied by simple, thought provoking vocals, I think it will be agreed that there's something sumptuous and inviting about the ambient white noise of *Fuck Death*.



Blackout Beach will be Performing at Zulu Records on November 26.

VACANT

IT'S AN UNLIKELY HOME for a hardcore band.

La Casa del Artista first opened in 2006 for the purpose of showcasing live mariachi music. A towering mustard-coloured building on the corner of Main and 3rd Ave, it's on the back steps that I first meet three members of Vacant State: Terry Wilk (vocals), Adam Mitchell (guitar) and Chris "Gustafson" Gustafson (bass). Relocating to their ground-floor jam space, we sat down (on the floor) to discuss Vancouver's punk scene, all-ages venues and their debut long player *Fill the Void*.

"We used to play shows here," Mitchell says of La Casa. "The other half of this building did all-ages shows for a number of years, but then there was some damage to the hall so they stopped doing it."

It was drummer Brent Glasgow Brown who had the idea of renting out a rehearsal space from the venue that banned punk shows. The place now serves as a practice spot for half a dozen local hardcore bands, including Keep it Clear, Lush Vegetation and Circles. "After we'd been here awhile they started doing shows again," Mitchell adds, "but that has since stopped."

Inspired by American '80s hardcore bands like Negative Approach and Last Rites, Vacant State shows get some pretty wild reactions. "There was a show where I had to punch a guy," says Wilk, adding that another night ended in a

trip to the emergency room. "We played a house show and we got four songs in and a guy got knocked over and fucked up all his [Gustafson's] shit," he says. "He [Gustafson] hurt his shoulder and had to go to the hospital."

Such fury and abandon could be incited by Wilk's gravelly scream, which'll tear new holes in all skulls within earshot. Or perhaps the hostility stems from Mitchell's chugging, distorted guitar punctuated by bursts of intense feedback. Either way, Wilk says the resulting chaos is all in good fun. "People have tried to pull my pants down and stuff," he says. "I don't mind it. It's easier than if they just stood there and looked at me."

Prone to playing house gigs, Vacant State say they prefer to keep shows open to all ages. "I think it's bullshit to say somebody can't see the show because they're born in the wrong year," says Mitchell.

Although all-ages venues often have a short shelf life in Vancouver, Gustafson says there's no reason to protest the City's "war on fun." "It's not brain surgery. There's always people complaining that there's no venues in Vancouver



by SARAH BERMAN
photo by SARAH CHARROUF

STATE



process. Slow-motion pit stomp "Dying World" brutally bashes you in the mug, while "Permanent Headache" flies by in a torrent of offbeats, clocking at 49 seconds. "Mark had written all the songs on the first EPs and three of the songs on the full-length. The rest are mostly Adam," Wilk says of their current collection. "I write all the lyrics."

Wilk's words grab at a terrifying inner rage that is surprisingly personal. "It's just about being fucked up. Just dealing with myself," he says. "There's at times maybe a little commentary but very little." Fill the Void combines nihilist lyrics with good old-fashioned aggression and discord. But when asked if the album pays homage to the pillars of hardcore—Black Flag, Minor Threat and Bad Brains—Vacant State are hesitant to agree.

"Anytime you're playing '80s-styled hardcore you're kinda having a nod to those three bands, but I wouldn't say it's a direct influence," says Mitchell.

"There's a bit maybe in the lyrics or the noodle-y parts on the new record," adds Wilk, who sports a Black Flag tattoo on his neck. Listing off influences like Negative FX, SSD, DYS and Reagan Youth, Vacant State put their own spin on vintage punk and could be playing in a basement near you.

Vacant State play their record release show November 5 at 360.

and that venues are being shut down," the bassist says, before pointing out potential show locales. "There's so many random restaurants and weird halls around the city. Whether it's East Van or Kitsilano you just have to look for those places."

"The reason people think there aren't venues is because people are apathetic," Mitchell continues. "You hear people say things like 'Oh, there's no venues. Oh, nobody's offering us shows. No one's doing this or that.' And fuck, man. The 'y' in d.i.y. is do it yourself, you know? If there's no venues that just means nobody is looking."

Formed in 2008, Vacant State put out two seven-inch EPs before Fill the Void was released on Deranged Records this past August. "It started with two idiots. Just me and our old guitarist Mark [Palm]," says Wilk of the band's origins. "We wanted to make a band that sounded like this, so we did [laughs]. That's pretty much it. And then he quit, like, spring of '09 and we got Adam." Adding Mitchell to the equation, the band has taken a turn in its songwriting

KATHRYN CALDER

Kathryn Calder is having fun. A great deal of fun. And even if she isn't, it certainly sounds like it. The B.C.-based singer-songwriter and full-time New Pornographer's latest solo album, the recently released *Bright and Vivid*, is teeming with twists and turns for the listener, in what amounts to a considerable re-invention in Calder's artistry.

While *Bright and Vivid* shares the self-reflection and acoustic intimacy that distinguished Calder's last release, 2010's *Are You My Mother?*, the new album also boasts an impressively eclectic sound and mood that may very well enhance the artist's appeal among a much wider audience. A track such as the electrotinged single "Who Are You?" is the closest thing to a dance record Calder has produced yet. It's one of the several pleasant surprises on *Bright and Vivid* that only amplify the singer's charm.

Unless your name is Ronnie Spector, we can perhaps be safe in assuming that having your spouse at the helm of your album's production is a healthy thing. The freedom of spirit and expansiveness that marks the new album can be attributed in part to Calder's husband, producer Colin Stewart (Yukon Blonde, Dan Mangan), who recorded the album along with Calder in the singer's living room in Victoria earlier this year.

Catching Calder via telephone in between soundchecks for a New Pornographers gig in Florida during the group's recent U.S. tour, *Discorder* spoke with the artist about her new record and a musician's life on the road.





by **ZACHARY STOCKILL**
illustration by **LOUISE REIMER**

Discorder: Is it difficult managing your solo career with being a full-time Pornographer?

Kathryn Calder: [laughs] It has its challenges, but mostly being in the New Pornographers is just a big help. There are definitely some time management issues I have to be aware of, but there are lulls in any [New Pornographers] record cycle. There's the occasional conflict, but it's nothing I can't work around.

D: There's a lot of seeking in the lyrics from the new album, a lot of different ideas about what "home" is. How have your ideas about "home" changed in the past while?

KC: I'm certainly not complaining, but the fact of being on tour is that you're not at home. For someone like me, who really loves being at home, a part of you is always still at home. I'm sure there's a lot of talk about home because that's a huge part of my life. I guess my idea of home is just anywhere that your friends and family are... who is with you when you're at home.

D: Your last record only came out about a year ago. How do you think *Bright and Vivid* compares?

KC: I tried to make it very different, but I also tried to keep some similarities between the two... I used the same songwriting principles, but I just wanted to take it further. We were in the living room and I had the keyboard there, and we had all of these programs to play around with, and it ended up having these electronic elements to it, even though I hadn't necessarily intended for it to be that way when we started recording.

When we began, I was in no way expecting, 'Oh yeah, this one's gonna be synth-pop!' [laughs] That never crossed my mind at all... which I like, you know? It's entertaining to me when you start a record to see how it differs from how you had originally envisioned it to be.

When you write enough songs—when you have a collection of songs or a collection of any work, really—you start to notice what your habits are and where you tend to want to lean on certain patterns, so you have to start growing. You have to start thinking of other things to do! I was aware [of my songwriting habits] from the moment I started writing for *Bright and Vivid*, which is different from becoming aware of it halfway through the songwriting process. Going into the second record, I knew what I needed to watch out for in my songwriting. That's why we ended up with songs that change so dramatically from one part to the other.

D: Parts of the new record feel really spontaneous, and it really sounds like you had a good time making it.

KC: It's important to keep things fun! And we did have a really good time making it. That was pre-meditated—those parts on the record that explode. I thought it would be fun if some of the songs started out mellow and then turned a corner very suddenly and became something completely different. I think it's fun when you think you know where a song's going and then all of a sudden it's like, 'Whoa! What happened?' [laughs] I like those records when I hear them.

Zachary Stockill is a freelance journalist and graduate student at UBC. Follow him on twitter@zfstockill, or visit his website at <http://zfstockill.com>

SISKIYOU



SISKIYOU certainly couldn't have had more humble of a beginning. Last year's self-titled debut emerged from simple collaborations between singer-songwriter Colin Huebert and guitarist Erik Arnesen, who also worked alongside each other in Ontario folk rock outfit Great Lake Swimmers. Following Huebert's departure from Great Lake Swimmers in 2008, he moved to the West Coast and recorded Siskiyou at an assortment of informal locations around Vancouver. But with its membership having doubled since last year—drummer Shaun Watt and bassist Peter Carruthers now fill out the roster—and their sophomore album, *Keep Away the Dead*, now available to the masses, Siskiyou is ready to break more hearts than ever before.

Their latest album wrestles with the question of mortality, supported by Huebert's signature vocals, which instill feelings of hominess and sorrowful nostalgia all within the same note. *Disorder* recently caught up with bandleader Huebert on a park bench outside a fire hall in Kitsilano to discuss cultural vacuums, creepy community halls and the downside that comes with having expectations surrounding the release of your sophomore album.

Disorder: How about helping the readers out by starting with how you say your guys' name?

Colin Huebert: Sisk-e-you

D: I know you chose the name because of the Siskiyou mountain range that runs along the California-Oregon border, but what does the name mean to you?

CH: To be honest, at this point it just represents this band. It's the only context I really think about anymore. There was a time I think where it had a deeper meaning for me, symbolically. That time is over [laughs].

D: The new album just dropped. How does it feel to finally get that out?

CH: It feels good. It's more of a thing to just finish it and get it mixed and mastered and figure out the artwork. Then when it comes out, it's almost like a non-thing compared to all the work I had to do personally to get it finished. I don't have a lot to do with the releasing of the record so for me, it's more about finishing the record. That's more of a monumental moment than releasing it, though I'm glad that it's out.

D: You recently lived in Mara, B.C. for about a year. How do you think moving to a place with a population of under 400 affected you musically?

CH: I was telling someone recently that, culturally, it was kind of like living in a vacuum. My wife and I don't have a television and there was no internet except dial up. Compared to a city, it was like living in a vacuum for a year. There were lots of really great things about it, but culturally it was kind of meh. [But] you're working on a song in Mara and you can just go outside and sit on your front porch because there's no neighbours. Here, you have to close all the windows and close all the doors so that your neighbours don't hear you. So there's a difference. Whether that's good or bad, I don't really know, actually.

D: How was the recording process different this time?

CH: It was a bit more stressful, I think. And a bit less easy-going. Before,



we didn't even know if we would put out a record. It was kind of irrelevant how it turned out. This time you have a company [Constellation Records] who is going to put out the record, so there are certain expectations that come with that, and it becomes more of a stressful affair when there's expectations involved—on your part and on everyone's part. Not that it was a bad thing. It just is what it is, I suppose.

D: How was recording in the Mara community hall?

CH: It was good. It was a little creepy though because it's this 100-year-old community hall and they rarely use it because there's only 300-400 people in the town, so there's only so much demand for it. It was dark, it was cold and there was no one around because I recorded one month by myself. When Erik was there, there was safety in numbers. It was pretty creepy at night and we couldn't turn the heat on because it made too much noise, so it was actually really cold too. So it was dark and cold and scary, but enjoyable. [laughs]

D: The general theme of the new album seems pretty blatant with the title *Keep Away the Dead*.

CH: It's kind of metaphorical, obviously, but there are some themes that play throughout the record. I don't think it's consistently on every track, or anything.

D: I love the cover of Neil Young's "Revolution Blues." What made you choose to cover that one?

CH: I didn't choose it; it kind of chose me. It just seemed like a good thing

to do live, so we came up with an arrangement for the band that seemed to work really well. We did it live for about a month when we were on tour. I liked it, people liked it, everyone liked it. So we decided, "why not record it?"

D: Your music has been compared to the Pacific Northwest. Why do you think that is?

CH: I have no idea, I'm from Ontario. I guess I've been out here for about eight years, but I'm originally from probably the most southern town in Canada [Wainfleet]. I don't know [about] the Pacific Northwest connection though. Maybe someone just said it once and everyone just stole it. I have no idea how these things get perpetuated. I identify with the Pacific Northwest, but I'm not trying to write songs about it. Maybe someone just took the name of the band and tried to extrapolate. We'll make a sunny pop record for the next one and then maybe it'll get compared to California rock.



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FUNDRIVE 2011

Each year, CiTR's Fundrive has us soliciting our faithful listeners/readers for charitable donations to help fund the radio station and *Discorder* magazine. On top of providing community-based programming for the Vancouver area and beyond, we also have a lot of fun. Below we've gathered

just a few of the many faces that have graced the station over the years, and they've lovingly shared why CiTR is so special to them. Tune in to 101.9 FM November 17-24 for the Fundrive and we're sure you'll hear some more great stories about the station.

There is simply no hiding it — this is one of my favourite times of year. As a student I have enjoyed one week of respite from midterms, mini candy bars are ripe to be moved to the clearance racks and the seventh annual CiTR Fundrive is nigh.

While CiTR operates 24/7/365, we dedicate only a few days out of the year to ask for your donations. This annual funding drive (or Fundrive, as we like to call it) is not so that we can continue doing all we do for just one more year, but in the hopes that you'll have 101.9FM to tune into for years to come. This is because we are a campus and community radio station, and rely on the support and funding of the student body at UBC as well as our listenership in the Vancouver community (and abroad) to fund the work we do. We take our mandate seriously — to educate and train those interested in broadcast journalism; to support projects, businesses, and events that support to marginalized groups in our community; to give a voice to those who may otherwise be voiceless; and to give our celebrated DJs the freedom to play the best in local, underground and alternative music. And yes, we do enjoy throwing a mean party every once in a while.

This year's Fundrive will run from November 17-24, and we're asking you to 'Tune In to the Future' of radio with us. Funds raised during the 2010 Fundrive (a whopping \$30k!) went towards our operating budget and special projects such as digitizing our 30k+ library of CDs, helping to bring us into the future of broadcast radio. This year we have upped our goal to \$35k, and look towards the long term future of CiTR. We want to remain relevant, accessible and unequivocally awesome through 2012 and beyond, and we need your help to do it.

So whether it's on air at 101.9 on the FM dial, online at citr.ca, or in print in the lovely *Discorder* you hold in your hands, we invite you to 'Tune In to the Future' with us. It's sure to be an interesting ride.

—Grace McKee-O'Kine - President of the Student Executive, 2011-2012

My first show was called *Rude Awakening*. The time slot was 7-10:30 on Thursday mornings, and even though I only lived across the street at Gage Towers it was nearly impossible to get there early enough. I was usually out seeing some band the night before, and by the time the proctor let me into the station it would already be time to go on-air.

Usually I'd play the sign-on cart, grab something from the playlist and put

it on, and then rush over to the record library to get enough music so I'd have time to find a pen, the log sheet and the tape I was supposed to play later on (on the reel-to-reel machine). Sometimes I brought poetry records from the Wilson Recording Library, or played a twelve-inch single I'd heard at the Luv-A-Fair, but mostly I didn't know what I was going to play until I was there. Mostly what I ended up playing was garage or punk songs, and most of them were less than three minutes long. If I needed time to run down the hall I would pull an album off the playlist and cue up the longest track, even if I'd never heard it before.

The album covers were usually marked up with notes from the music director (and dissenting notes from some of the DJs) about which songs to play and what they were like, but it was always a crap shoot.

Sometimes I'd be sprinting through the station lounge (and past whoever was sleeping on the couch that morning) and hear whatever it was coming through the speakers and think, "oh hell, that's awful." But once or twice it turned out to be something great (That was how I discovered the excellent Scottish band *The Primevals*). Three-and-a-half hours was a long time to fill when I didn't have a plan and really didn't know what I was doing, but I loved it.

—Janis McKenzie - Chair of CiTR's Board of Directors/*Discorder* Contributor

Fundrive is an exhilarating time to be around the station. Everyone's working hard, phones are ringing, DJs are pulling out their big guns; it's a picture of the station at its best.

Fundrive is also a very exhausting time. Every year, I have a point where I hit a wall and feel super burnt out. Last year it hit right before the finale. I showed up to the party not wanting to be there at all, attending only out of a sense of obligation. The theme was "gos covers" and there were ten bands on the bill; I was overwhelmed.

Slowly though, my mood brightened. It was hard not to cheer up seeing all the bands, volunteers and listeners pitch in to support the radio station they love.

By the end of the night, I jumped onstage to join everyone else in a crazy "Smells Like Teen Spirit" sing-along. It was so much fun! Once again, the power of CiTR managed to lift my spirits.

—Duncan McHugh - Board of Directors

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HAWK AND STEEL

by SHANE SCOTT-TRAVIS
illustration by TYLER CRICH



Diving down bumpy, country rock-washed back roads, forward leaning but willing to wind up on a Whiskeytown detour to fill up their tank, is Victoria's Hawk and Steel. The outfit's roots rock sound, particularly on laid back tracks like "Carol" or "No Country Blues," is full of heartache. Between their folk-flavoured four-song EP, *Drawing*, a recent split seven-inch with the Wicks, and fresh from a spate of shows, including a high-profile gig at Rifflandia, it's a wonder lead vocalist/guitarist Peter Gardner has any shakes to spare. But when speaking to *Discorder*, he's personable and impassioned to dish out about his urgent and autumnal alt-country outfit.

Discorder: Let's get the obligatory question regarding your band's name out of the way. "Hawk and Steel"—what's that all about?

Peter Gardner: I wish there was a cool story to tell about that, but there isn't. I thought the words sound nice together. I like that it has a cool double meaning; the idea of stealing something to hock it. Everyone liked it so it stuck.

D: You've been in a number of different bands over the years (Vegan Holocaust, Forestry). What keeps you going?

PG: That feeling when a stranger comes up to you and tells you how much they like your music is something special. I mean, it's great when your mom likes your band, but when someone who doesn't give a shit about you likes your band, you're doing something right.

D: Things are moving excitedly fast for you guys, it seems. You've been playing a lot of shows and I'm curious, when you're on tour—on the road—how do you pass the time? Do you do much reading?

PG: Unfortunately when I'm on the road I can't read. Two words in a moving car and I'm puking like a kid full of hot dogs on a tilt-a-whirl. So usually I just watch outside the windows hoping to spot an animal.

D: [laughing] What's your favourite animal?

PG: Bison. They're big and ugly, and yet lovable. I relate to that.

D: Who are some of the musicians that have had an influence on your sound or your musical approach?

PG: Well, anyone that knows I'd take a bullet for Ryan Adams, and similar acts like Wilco or Gillian Welch take up a lot of space in my music collection. But there's a lot of other stuff I love to listen to that isn't exactly in the vein of music I play.

One of my all-time favourite records is *Laughing Stock* by Talk Talk. It's rather strange, kind of experimental pop-jazz. How do I even explain it? It's just a beautiful record. The drums were recorded with one mic, down a hall 30 feet away, and they sound incredible! That's one album I still listen to when I'm in a bind for inspiration.

D: Noted. With so much on the go, let's look ahead. What does the future hold for you?

PG: Well, for a while I was doing the two band thing [the other band, now defunct, was Forestry], but I'm really just trying to focus on Hawk and Steel. I feel the songs we're working on are the best I've ever written. I guess that's what everyone always says about their new material, but I've never felt as proud of my work as I do right now.

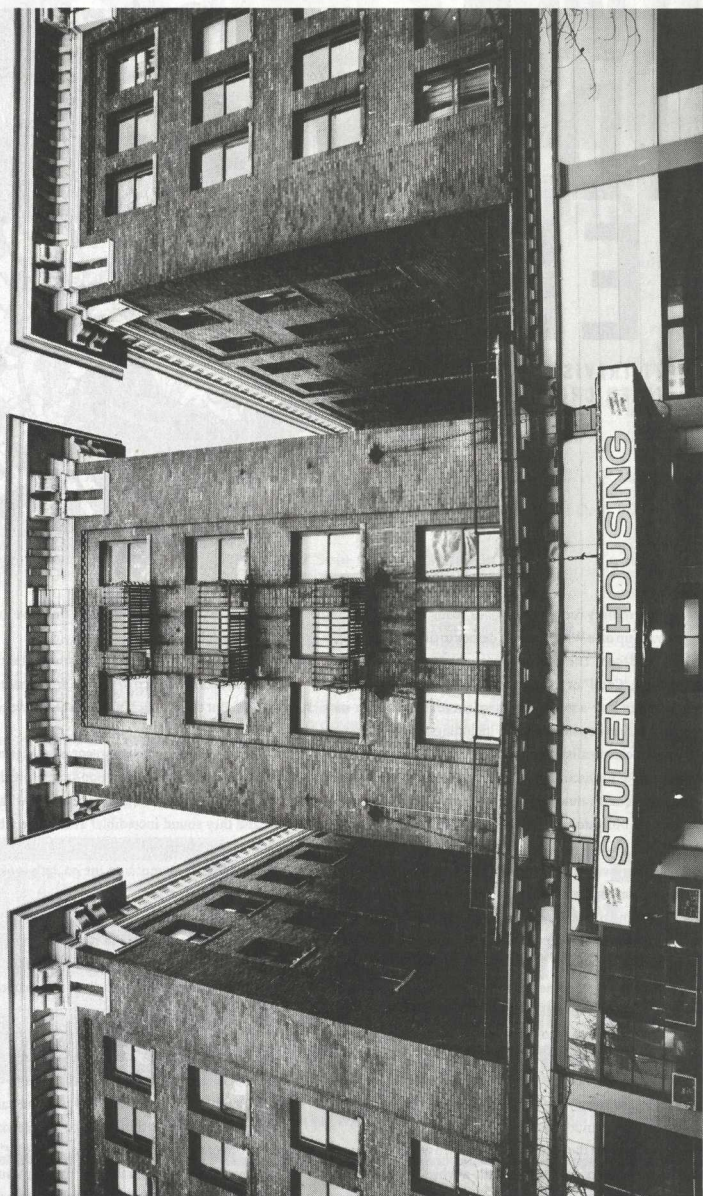
D: Not to detract from your work or the pleasing pastoral sounds off the EP, but I'm curious, what's the beard/no beard ratio in the band? Do you guys spend a lot of time sculpting your facial hair?

PG: [laughing] Four out of five with facial hair! Matt Schmitz (bass guitar) has, like, an Abe Lincoln thing going on, so he may spend some time on sculpting, but I'm of the old Beatles adage, "Let It Be" when it comes to facial hair.

D: Do you consider your journey thus far a successful one?

PG: So far so good. We've only been playing a little while and already we've played Rifflandia to an over full venue and am really proud of the music we've recorded and released. Things are looking up.

NOVEMBER



SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

- 6 Grosslords, Spell, Mass Marriage @ the Astoria
Deer Tick, Guards @ Rickshaw
Amanda Palmer @ the Vogue

- 7 Shonen Knife, Vancouver, Keep Tidy @ Biltmore

- 1 Himalayan Bear - Capitol 6, Prom Queen (Seattle) @ Biltmore
CITR Shindig: Beekeeper, the Harshites, Man Hands @ Railway
Kate Voegelé @ Media Club

- 2 THE Satisfaction, DJ Lisa DeLux @ The Wildorf
Cuff The Duke, The Hooded Fang @ Electric Owl
The Fugitives, CR Avery, WIL @ Vogue
Kate Voegelé @ Media Club

- 3 Low Spin, Fine Times, Quiet Kids @ Biltmore
Impley @ Red Room
Whiskey Chief, A Name Unheard, Cornished @ Pit Pub
- 10 Yukon Blonde, The Paint Movement @ Biltmore
Wizards, Facts, The Killing Time Quartet, Numb @ Cobalt
Switch (Major Lazer) @ Republic
Five Alarm Funk @ Venue

- 4 Joyce Collingwood, Diamond Dancer, Phoenix, Thunderbird @ Cobalt
The Lemonheads, The Shining Twins, Street Chant, Erich Luening @ Biltmore
Warbringer @ Funky 5

- 5 Vacant State, Big Crux, Criminal Code @ 360
Adaline, In Medias Res, Roccocade @ Biltmore
The Field @ Electric Owl
- 12 Men At Adventure, Scarebro, @ Astoria
Keep Shelly in Athens, Blood Diamonds @ Waldorf
Sunny Pompei, Places with Faces @ British E.S.A
Slight Bitching, Daughter of Khan, Chrisariffic, Selkies @ Little Mountain Gallery

- 13 Canzine West @ Ukrainian Hall

- 14 Rachael Yamagata @ Media Club
Death From Above 1979 @ Commodore
Plaid @ Biltmore

- 15 CITR Shindig Semi-Finals: Real Boys, The Killed Spirits, Tyrannolorse @ Railway
Sex Church, Blanche Devreaux @ Biltmore

- 16 Keep Tidy, The Isotopes @ Biltmore
Austra, Young Galaxy, Tassecomancy @ Electric Owl

- 17 Peace, Wax Fingers, No Kind of Rider, World Club @ Biltmore
Grimes @ Electric Owl

- 18 CITR 101.9FM Presents: That DJ Competition @ Pit Pub
Night Prison, White Lung, Twin Crystals, Defektors, Random Cuts, Juvenile Hall & more @ Astoria
Tune Yards, Pat Jordache @ Biltmore

- 19 ArabMuzik, Party Supplies, Winnie Cooper DJ's @ Electric Owl
Obblou, The Belle Game @ Biltmore
Devon Williams, Wet Illustrated, the Shilohs @ 360

- 20 Death From Above 1979 @ Commodore

- 21 Rachael Yamagata @ Media Club
Death From Above 1979 @ Commodore
Plaid @ Biltmore

- 22 CITR Shindig Semi-Finals: Sleuth, Fist Full O'Snacks, Philocraptor @ The Railway
The Sounds, Natalia Kills, The Limousines, Kids at the Bar @ Commodore
Onyx @ Fortune

- 23 Kyuss Lives! @ Commodore

- 24 Imaginary Cities @ Biltmore

- 25 CITR 101.9FM Fundrive Finale: WomanKind, Shimmering Stars, Synthcake, World Club, Shearing Pinx, Love Cuts @ Biltmore

- 26

- 27

- 29 CITR Shindig Semi-Finals: TBA @ Railway
Two Towns, The High Drops @ Biltmore
The National, Local Natives, Wye Oak @ Orpheum

- 30 Grounding, Hoopsnake, On Lock, Depressing @ Astoria
Jane Birkin @ The Vogue
Feist, Chilly Gonzales @ The Centre in Vancouver for Performing Arts

// CiTR 101.9 FM PROGRAM GUIDE

DISORDER SUGGESTS LISTENING TO CiTR ONLINE AT WWW.CITR.CA EVERY DAY.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
6am								6am
7	CiTR Ghost Mix	CiTR Ghost Mix	Pacific Pickin' (Roots)	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	7
8			Sounds of Africa (World)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Friday Sunrise (Eclectic)		8
9	Classical Chaos (Classical)	Breakfast With The Browns (Eclectic)	Queer FM Arts Xtra (Talk)			Alternative Radio (Talk)	The Saturday Edge (Roots)	9
10	Shookshookta (Talk)		Fill In	Pop Drones (Eclectic)	Fill In	Sounds of the City (Eclectic)		10
11		Ska-T's Scenic Drive				Fill In		11
12pm	The Rockers Show (Reggae)	Synchronicity (Talk)	Morning After Show (Eclectic)	Student Special Hour (Eclectic)	Duncan's Donuts (Eclectic)	It Ain't Easy Being Green (Eclectic)	Generation Annihilation (Punk)	12pm
1		Parts Unknown (Pop)	What Pink Sounds Like (eclectic)	Terry Project Podcast	We All Fall Down (Punk)	Hugo (Eclectic)	Power Chord (Metal)	1
2			Give 'Em the Boot (World)	Democracy Now (Talk)	Ink Studs (Talk)	Radio Zero (Dance)		2
3	Blood On The Saddle (Roots)	Shake A Tail Feather (Soul/R&B)	Mantis Cabinet (Eclectic)	Wings (Talk) Prof (Talk)	Japanese Musicquest (Talk)			3
4		The Rib (Eclectic)	Radio Freethinker (Talk)	Rumbletone Radio A Go Go	Fill In	Nardwuar Presents (Nardwuar)	Code Blue (Roots)	4
5	Chips (Pop)	Queer FM QMUNITY (talk)	News 101 (Talk)	Wener's BBQ (Talk)	Arts Report (Talk)	Fill In	The Leo Ramirez Show (World)	5
6		Sore Throats, Clapping Hands (Rogue Folk, Indie S/S)		R.T.R. Disorder	Are You Aware (Eclectic)	Stranded (Eclectic)	Nasha Volna (World)	6
7		Exploding Head Movies (Cinematic)	Flex Your Head (Hardcore)	Sam-squatch (Ecl)				7
8	Rhythms (World)	Techno Progressivo	Inside Out (Dance)	Folk Oasis (Roots)	Stereoscopic Redoubt (Experimental)	African Rhythms (World)	Fill In	8
9	Bootlegs & B-Sides (Dance/Electronic)		Crimes And Treasons (Hip-hop)	Sexy In Van City (Talk)	Live From Thunderbird Radio Hell (Live)	The Bassment (Dance/Electronic)	Synaptic Sandwich (Dance/Electronic/Eclectic)	9
10	Transcendence (Dance)	The Jazz Show (Jazz)				Fill In		10
11			CabaRadio (Talk)	Hans Kloss Misery Hour (Hans Kloss)	Funk My Life (Soul/Dance)		Randophonic (Eclectic)	11
12am	Fill In	Canada Post-Rock (Rock)						12am
1						The Vampire's Ball (Industrial)	CiTR Ghost Mix	1
2	CiTR Ghost Mix	CiTR Ghost Mix			Aural Tentacles (Eclectic)			2
3			CiTR Ghost Mix	CiTR Ghost Mix				3
4						CiTR Ghost Mix		4
5								5

SUNDAY

CLASSICAL CHAOS

(Classical) 9-10am

From the Ancient World to the 21st century, join host Marguerite in exploring and celebrating classical music from around the world.

SHOOKSHOOKA

(Talk) 10am-12pm

A program targeted to Ethiopian people that encourages education and personal development.

THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm

Alternating Sundays
Real cowshit-caught-in-yer-boots country.

SHAKE A TAIL FEATHER

(Soul/R&B) 3-5pm

Alternating Sundays
The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.

CHIPS WITH EVERYTHING

(Pop) 5-6pm

Alternating Sundays
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge.

QUEER FM QUNITY (TALK)

(Talk) 5-6pm

Alternating Sundays
An expose of the arts & culture scene in the LGBTQ community.

QUEER FM ARTS XTRA

(Talk) 6-8pm

Dedicated to the gay, lesbian, bisexual and transsexual communities of Vancouver. Lots of human interest features, background on current issues and great music.

queerradio@gmail.com

RHYTHMSINDIA

(World) 8-9pm

Alternating Sundays
Featuring a wide range of music from India, including

popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

TECHNO PROGRESSIVO

(Dance) 8-9pm

Alternating Sundays
A mix of the latest house music, tech-house, prog-house and techno.

BOOTLEGS & B-SIDES

(Dance/Electronic) 9-10pm

TRANCENDANCE

(Dance) 10pm-12am

Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts.

trancendance@hotmail.com

MONDAY

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights.

breakfastwiththebrowns@hotmail.com

SKA-T'S SCENIC DRIVE

(Ska) 11am-12pm

SYNCHRONICITY

(Talk) 12-1:00pm

Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun! This is not your average spirituality show.

PARTS UNKNOWN

(Pop) 1-3pm

An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

MANTIS CABINET

(Eclectic) 3-4pm

THE RIB

(Eclectic) 4-5pm

Explore the avant-garde world of music with host Robyn Jacob on the Rib. From new electronic and

experimental music to improvised jazz and new classical! So weird it will blow your mind!

NEWS 101

(Talk) 5-6pm

Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

SORE THROATS, CLAPPING HANDS

(Rogue Folk, Indie S/S)

6-7:30pm

Lyric Driven Campfire
Inspired: new and old tunes from singer / songwriters with an emphasis on Canadian music. Tune in for live acts, ticket giveaways, interviews and talk, but mostly it's just music. Find us on Facebook!

EXPLODING HEAD MOVIES

(Cinematic) 7:30-9pm

Join gak as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cutting edge new tracks and strange old goodies that could be used in a soundtrack to be.

THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm.

Nov. 7: Tenor saxophone great Pharoah Sanders in concert with his best quartet.

Nov. 14: All records by pianist/composer Horace Silver are classic and so is this one: "The Cape Verdean Blues".

Nov. 21: Tonight we celebrate the birthday (107th) of "The Father of Jazz Tenor Saxophone": The Genius of Coleman Hawkins.

Nov. 28: A special Fundrive Feature: Various selections (live and in studio) by Miles Davis and the "Second Great Quintet" (Davis with Wayne Shorter, Herbie Hancock, Ron Carter and Tony Williams).

CANADA POST-ROCK

(Rock) 12-1:00am
Formerly on CKXU, Canada Post-Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Pbone can put the word "post" in front of. Stay up, tune in, zone out. If you had a radio show, Pbone would probably listen to your show.

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am

Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.

pacificpickin@yahoo.com

SOUNDS OF AFRICA

(World) 8-9:30am

Showcasing music, current affairs & news from across the African continent and the diaspora, you will learn all about beat and rhythm and it will certainly kickstart your day.

QUEER FM ARTS XTRA

(Talk) 9:30-10:30am

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. The Morning After Show has local bands playing live on the Morning After Sessions. Hosted by Oswaldo Perez Cabrera.

WHAT PINK SOUNDS LIKE

(Eclectic) 1-2pm

Celebrating women in music and media who truly kick ass. The hour features women artists and bands with female musicians. Join host Ashly Kissman as she increases feminist content on the airwaves one song at a time.

GIVE 'EM THE BOOT

(World) 2-3pm

Sample the various flavours of Italian folk music from north to south, traditional to modern on this bilingual show. Un programma bilingue che esplora il mondo

della musica etnica italiana. givetheboot@gmail.com
http://giveemtheboot.wordpress.com

WINGS

(Talk) 3-3:30pm

Alternating Tuesdays

PROF TALK

(Talk) 3-3:30pm

Alternating Tuesdays
Bringing UBC's professors on air to talk about current/past events at the local and international level. Aiming to provide a space for faculty and doctoral level students to engage in dialogue and share their current research, and to provide a space for interdisciplinary thinking. http://ubcprouftalk.wordpress.com
profstalk@gmail.com

RADIO FREETHINKER

(Talk) 3:30-4:30pm

Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis. The real world is a beautiful and fascinating place and we want people to see it through the lens of reality as opposed to superstition.

THUNDERBIRD EYE

(Sports) 4:30-5pm

Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

WENER'S BBQ

(Talk) 5-6pm

Join Daryl Wener and the CTR Sports Department as they breakdown everything you need to know about UBC sports.

FLEX YOUR HEAD

(Hardcore) 6-8pm

Punk rock and hardcore since 1989. Bands and guests from around the world.

INSIDE OUT

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm

crimesandtreasons@gmail.com

CABARADIO

(Talk) 11pm-12:30am
For the world of Cabaret.
Tune in for interviews, skits,
musical guests and more.
It's Radio with sass!

WEDNESDAY

SUBURBAN JUNGLE

(Eclectic) 8-10am
Live from the Jungle Room,
join radio host Jack Velvet
for an eclectic mix of music,
sound bites, information and
insanity. Not to be missed!
dj@jackvelvet.net

POP DRONES

(Eclectic) 10-11:30am

STUDENT SPECIAL HOUR

(Eclectic) 11:30-1pm
Various members of the
CITR's student executive sit
in and host this blend of mu-
sic and banter about campus
and community news, arts
and pop culture. Its random
and fun - good 'ol campus
radio! Drop ins welcome!

TERRY PROJECT PODCAST

(Talk) 1-2 pm
Alternating Wednesdays
There once was a project
named Terry. That wanted to
make people wary. Of things
going on in the world that
are wrong Without making
it all seem too scary

EXTRAENVIRONMENTALIST

(Talk) 1-2 pm
Alternating Wednesdays
Exploring the mindset of an
outsider looking in on Earth.
Featuring interviews with
leading thinkers in the area
of sustainable economics and
our global ecological crisis.

DEMOCRACY NOW

(Talk) 2-3pm

ARTS REPORT

(Talk) 5-6pm

REEL TO REAL

(Talk) 6-6:30pm
Alternating Wednesdays
Movie reviews and criticism.

DISORDER RADIO

(Talk) 6-6:30pm
Alternating Wednesdays
Disorder Magazine now
has its own radio show! Join
us to hear excerpts of feature
interviews, charts, concert
calendar picks and other
exciting morsels! For more
info, visit disorder.ca.

SAMSQUANTCH'S

HIDEAWAY

(Eclectic) 6:30-8pm
Alternating Wednesdays
All-Canadian music with a
focus on indie-rock/pop.
anitabinder@hotmail.com

SHAMELESS

(Eclectic) 6:30-8pm
Alternating Wednesdays
Dedicated to giving local
music acts a crack at some
airplay. When not playing
the PR shtick, you can hear
some faves you never knew
you liked.

FOLK OASIS

(Roots) 8-10pm
Two hours of eclectic folk/
roots music, with a big
emphasis on our local scene.
C'mon in! A kumbaya-free
zone since 1997.
folkoasis@gmail.com

SEXY IN VAN CITY

(Talk) 10-11pm
Your weekly dose of educa-
tion and entertainment in
the realm of relationships
and sexuality.
sexyinvcnity.com/category/
sexy-in-vancity-radio

HANS KLOSS' MISERY HOUR

(Hans Kloss) 11pm-1am
Pretty much the best thing
on radio.

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

DUNCAN'S DONUTS

(Eclectic) 12-1pm
Sweet treats from the pop
underground. Hosted by
Duncan, sponsored by
donuts.
duncansdonuts.
wordpress.com

WE ALL FALL DOWN

(Punk) 1-2pm
Punk rock, indie pop and
whatever else I deem worthy.
Hosted by a closet nerd.
http://www.weallfalldowncitr.
blogspot.ca

INK STUDS

(Talk) 2-3pm
Underground and indie
comix. Each week, we inter-
view a different creator to
get their unique perspective
on comix and discuss their
upcoming works.

JAPANESE MUSICQUEST

(Talk) 3-3:30pm
Syndicated from CJLY
Kootenay Co-op Radio in
Nelson, B.C.

MANTRA

(Eclectic) 4-5 pm
Playing various Mantra mu-
sic and elaborating on the
culture of "Kirtan", which
means to chant as a group.
This show is about personal
and global transforma-
tion through chanting and
utilizing sound vibration for
the development of higher
consciousness. Hosted by
Raghunath with special
guests.

ARE YOU AWARE

(Eclectic) 6-7:30pm
Celebrating the message
behind the music: Profiling
music and musicians that
take the route of positive
action over apathy.

STEREOSCOPIC REDOUBT

(Experimental) 7:30-9pm

LIVE FROM THUNDERBIRD

RADIO HELL
(Live Music) 9-11pm
Featuring live band(s) every
week performing in the
CITR Lounge. Most are from
Vancouver, but sometimes
bands from across the coun-
try and around the world.

FUNK MY LIFE

(Soul/Funk) 11pm-12am
Grooving out tunes with a
bit of soul and a lot of funk,
from the birth of rhythm and
blues to the golden age of
motown, to contemporary
dance remixes of classic
soul hits.
www.funkmylife.com

AURAL TENTACLES

(Eclectic) 12-6am
It could be global, trance,
spoken word, rock, the
unusual and the weird, or it
could be something differ-
ent. Hosted by DJ Pierre.
auraltentacles@hotmail.com

FRIDAY

FRIDAY SUNRISE

(Eclectic) 7:30-9am
An eclectic mix of indie rock,
hip-hop and reggae to bring
you up with the sun.

ALTERNATIVE RADIO

(Talk) 9-10:00am
Hosted by David Barsamian.

SOUNDS OF THE CITY

(Eclectic) 10-11 am
Promoting upcoming live
concerts and shows in
Vancouver, be they local, na-
tional, or international acts.

IT AIN'T EASY BEING GREEN

(Eclectic) 12-1pm
CITR has revived it's
long-dormant beginner's
show It Ain't Easy Being
Green! With the support of
experienced programmers,
this show offers fully-trained
CITR members, especially
students, the opportunity
to get their feet wet on the
air. Try out a new show idea,
share a playlist, read a radio
drama. We want you!

HUGO

(Eclectic) 1-2pm

RADIO ZERO

(Dance) 2-3:30pm
An international mix of
super-fresh weekend party
jams from New Wave to
foreign electro, baile, Bol-
lywood and whatever else.
www.radiozero.com

NARDDUAR

(Nardduar) 3:30-5pm
Join Nardduar the Human
Serviette for Clam Chowder
flavoured entertainment.
Doot doola doot doo...doot
doot!
nardduar@nardduar.com

NEWS 101

(Talk) 5-6pm
See Monday for description.

STRANDED

(Eclectic) 6-7:30pm
Join your host Matthew for
a weekly mix of exciting
sounds, past and present,
from his Australian home-
land. And journey with him
as he features fresh tunes
and explores the alternative
musical heritage of Canada.

AFRICAN RHYTHMS

(World) 7:30-9pm
www.africanrhythmsradio.com

THE BASSMENT

(Dance/Electronic) 9-10:30pm
The Bassment is Vancouver's
only bass driven radio show
on air. I play picks from all
the bass driven genres like
Glitch, Dubstep, Drum and
Bass, Ghetto Funk, Crunk,
Breaks and UK Funky, while
focusing on Canadian talent
and highlighting Vancouver
DJs, producers and the parties
they throw.

THE VAMPIRE'S BALL

(Industrial) 12-4am
Industrial, electro, noise, ex-
perimental and synth-based
music. thevampiresball@
gmail.com thevampiresbal-
loncitr.com

SATURDAY

THE SATURDAY EDGE

(Roots) 8am-12pm
A personal guide to world
and roots music—with
African, Latin and European
music in the first half, fol-
lowed by Celtic, blues, song-
writers, Cajun and whatever
else fits!
steveedeg3@mac.com

GENERATION ANNIHILATION

(Punk) 12-1pm
A fine mix of streetpunk and
old-school hardcore backed
by band interviews, guest
speakers and social com-
mentary.
crashnburnradio@yahoo.ca
generationannihilation.com

POWER CHORD

(Metal) 1-3pm
Vancouver's longest running
metal show. If you're into
music that's on the heavier/
darker side of the spectrum,
then you'll like it. Sonic
assault provided by Geoff,
Marcia and Andy.

CODE BLUE

(Roots) 3-5pm
From backwoods delta low-
down slide to urban harp
honks, blues and blues roots
with your hosts Jim, Andy
and Paul.
codeblue@buddy-system.org

THE LEO RAMIREZ SHOW

(World) 5-6pm
The best of mix of Latin
American music.
leoramirez@canada.com

NASHA VOLNA

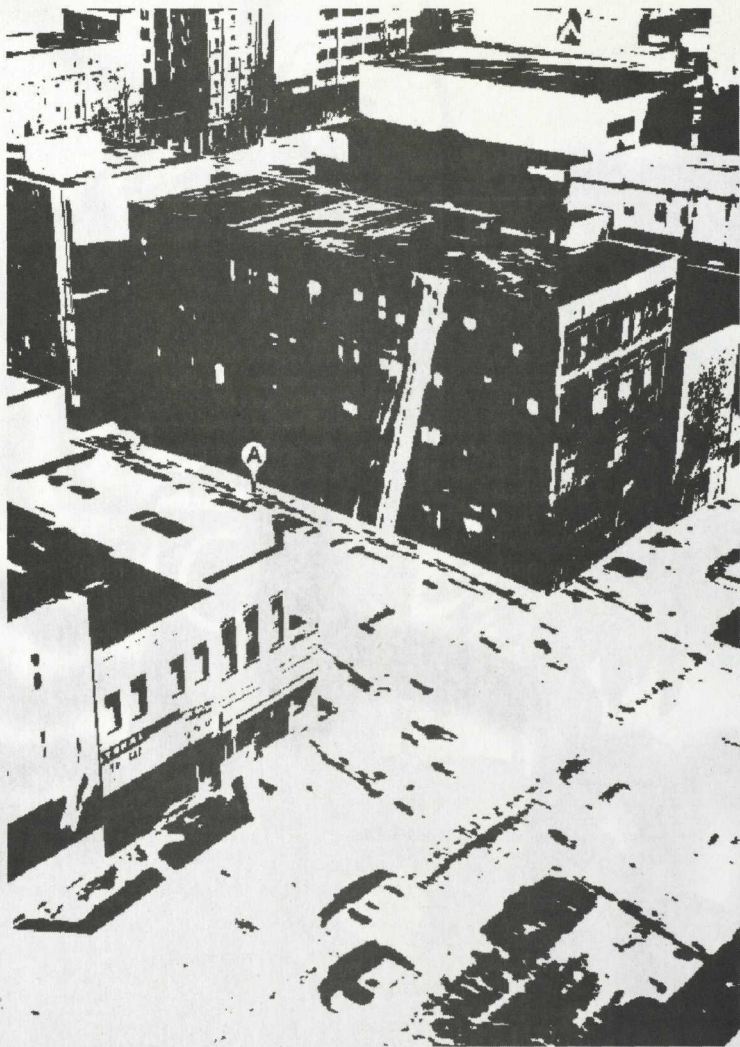
(World) 6-7pm
News, arts, entertainment
and music for the Russian
community, local and abroad.
nashavolna.ca

SYNAPTIC SANDWICH

(Dance/Electronic) 9-11pm
If you like everything from
electro/techno/trance/8-bit
music/retro '80s this is the
show for you!
www.synapticssandwich.net

RANDOPHONIC

(Eclectic) 11pm-1am
Randophonic is best
thought of as an intraversion
jukebox programmed by a
vast alien living intelligence
system which has no con-
cept of genre, style, nation
states or even space-time
relevance. Randophonic
plays the good stuff.



P. 25—27

ART PROJECT/ PATRICK CRUZ

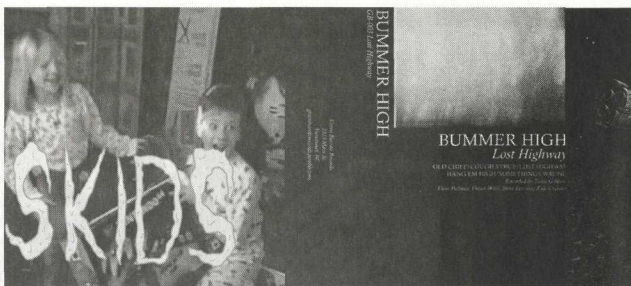
Born and raised in Manila, Philippines, **Patrick Cruz** is a Filipino-Canadian multidisciplinary artist based in Vancouver, BC. He received his Bachelor of Fine Arts from Emily Carr University of Art and Design in 2010. He is currently showing a solo exhibition at UNIT/PITT projects called "YIN YANG TEMPLE".

www.helenpittgallery.org www.patrickcruz.tumblr.com





UNDER REVIEW



41ST & HOME WILDERNESS EYES O.W.L. REMIX COLLECTION

(Independent)

Despite ostensibly listening to the same track four times, I felt something unique hidden deep in 41st & Home's charity single, the *Wilderness Eyes O.W.L. Remix Collection*. While some may find the record paltry, sparse, or dull, it is in fact surprisingly varied, entertaining and well done. Oh, and how about the icing on the cake? All the proceeds go to the Orphaned Wildlife Rehabilitation Society, a non-profit aimed at helping birds of prey.

"But," you might say, "what about the actual music?" It's fresh. It's fun. "But it's only one new song, how is that possible?" Simply put, the three remixes that accompany the track are so original, it's easy to forget that they are, in fact, variations of the same song. "Wilderness Eyes" is a lush and dreamy melody featuring wonderful vocal harmonies by the whole band. But the standout from this gem of an EP is the group's rap remix entitled "2 Wilderness 4 yr Eyez," a hilarious attempt at suburban rapping with a light-hearted feel.

The remaining tracks are down-tempo electronic re-imaginings, two relaxing experiences that, despite being subtle changes from the original, bring a feeling of peace and original-

ity. 41st & Home are doing it right—not only are they raising money for a very unique cause, they're having fun and making some jovial music, and that deserves some attention.

—Kamil Krawczyk

BABYSITTER

TAPE V

(Planet of the Tapes)

Victoria B.C.'s *Babysitter* are a savvy bunch of garage gourmets whose love of lo-fi and d.i.y. decor is honest and appealing. Their current 13-track release, *Tape V*, is a nice yet naughty marriage of messy, trebly, hiss-saturated indie rock wrapped in a rousing little party.

Their post-punk progression occasionally evokes *Bea Thousand-era Guided By Voices* on tracks like "I Need to Get High Before I Kill Myself" and "Middle Class Skid," as far as fractured and messy jangle is concerned. But more often than not their noisy and irrelevant nature, akin to acts like *Royal Trux* or *Cobra Verde*, suggests a tiger-by-the-tail punk urgency, only with an important sense of humour and mirth. "Kool Town," for instance, delights in shallow wisecracking lyrics playing up hipster patter and pretension. "Song for Kellen" is a short burst of rock 'n' roll platitudes, but at just over a minute, it's effective in it's fast footsteps. Most of the songs barely pass the minute mark, making

Tape V a sometimes abrupt but still amusing diversion with its fair share of hooks.

Babysitter isn't the type of band to appeal to a wide demographic. Their angst-ridden sneering, muddy sound and entirely unrefined slant are sure to confuse those with more conventional tastes. But if you've got a weakness for home-recording projects, delightfully dirty noise rock and occasional amateurish yet gung-ho tenacity (think *Half Japanese* or *The Shaggs*) then look no further than this band. Obeying punk precepts, *Babysitter* will let the kids curse, cut loose and stay up way past their bedtime.

—Shane Scott-Travis

THE BELLE GAME

SLEEP TO GROW

(Independent)

Sleep to Grow forces you to fall in love at first listen. With her sweetly harmonized vocals, Andrea Lo shows an amazing performance on the EP's title track. As technical and efficient drums pulse underneath thoughtful, mature lyrics, the song may remind you of a cross between *Radiohead* and *Coldplay*—and that's a compliment.

Sleep to Grow is the Belle Game's sophomore effort. Since the Vancouver band's debut EP *Inventing Letters* was released in 2009, they've added two new members. Rob Chursinoff (drums) and Ian Cook (bass) joined

Adam Nanji (vocals and guitar), Alex Andrew (guitar and back-up vocals), Katrina Jones (piano and back-up vocals) and lead singer Lo last year. The six-piece has collectively matured as a result: the percussion track is tighter, the sound clearer, creating a more intense listening experience.

Describing themselves as a mixture of orchestral indie-pop and frenetic art-rock, the band doesn't keep the hopeful rhythm pumping all album long—which isn't necessarily a bad thing. The second and third tracks mix some experimental beats and pop-folk elements, which results in an enjoyable sound, but could use more power. "Pink Carnations" seems to be heavier and more guitar-driven, but in the end I still expected more energy. In those moments when the singer swings her voice tightly or the guitarist plays stronger chords, the Belle Game show they can stand out among other Canadian pop acts.

—Luiz Felipe Silva

BLEACH BABES

SKIDS

(Independent)

When Vancouverites hear of a band from the Fraser Valley, there is often a knee-jerk reaction resulting in an automatic dismissal, as if the abused instruments housed in the garages of suburbia are somehow tainted. Artists like *You Say Party* and *Teen Daze*, to name a few, are shattering the myth that great indie music exists exclusively inside the big city walls and Bleach Babes are on their way to adding their names to that list.

Bleach Babes represent a growing suburban youth culture emerging in the Fraser Valley that is slowly but



smartly stepping away from the idea that music is something bought at a store that also sells tires and bath towels. With their latest EP, *Skids*, the Langely trio continue where their debut, *Losers*, left off, generating a pop-punk affair capable of converting any garage into utter mayhem. Their songs are raw, unfiltered, catchy and aimed at cultivating a vibrant teen punk spirit amidst a city full of strip malls and big box stores.

Bleach Babes have already shown growth from their debut full length, which was released in August. The two tracks featured on the EP ("Kelly" and "Hit The Skids") have elements inspired by Seattle's '90s grunge scene, but with a north-of-the-border sound that places them comfortably within the radius of Vancouver's scene. You don't have to take my word for it because, in the true spirit of indie music, you can enjoy all of their material for free from their Bandcamp page, and I highly recommend that you do.

—Slavko Bucifal

BUMMER HIGH LOST HIGHWAY

(Green Burrito/Southpaw)

Bummer High's *Lost Highway* is the second release from these street level garage punks and something about releasing it on cassette gives it a much cooler vibe. I mean, you could track them down on MySpace or the band's website, but then you'd miss out on digging up the old walkman and having people either looking at you funny or swooning over your retro coolness.

Sharing members with fellow locals *Time Copz* and *Indian Wars*, Bummer High play some solidly fun

music. There's a bit of blues thrown into their old school dirty garage sound, but there's also this underlying thing going on that makes me think of tequila and Mexican wrestlers. Perhaps this is the fuel that drives them?

For me, what is most striking is their nod to all things retro and how well they pull it off. Undeniably there is a definite throwback to gritty '50s and '60s garage surf and blues-rock with a jagged cheeky edge—a little like *Black Lips*, if comparisons must be made. As with a lot of music like this, as good as it may sound on record, a live setting is where I can see them being the most exciting. If they carry the same amount of energy onstage as they put onto *Lost Highway* then this is definitely how you ought to catch their wave.

—Nathan Pike

THE DARCY'S THE DARCY'S

(Arts & Crafts)

The Darcys are a lesson in determination. After the release of their first album, *Endless Waters*, the band spent three years working on the follow up before their original singer Kirby Best quit, and the following year was filled with legal battles and re-recordings. This would have killed a lot of bands, but the Darcys are back, now as a quartet, with a new self-titled set. My personal favourites include "Edmonton to Purgatory" and "Des Animaux," which are two of the more upbeat numbers that alleviate the deep melancholy that much of the album seems to be struck with. "When I Am New Again" is also worth mentioning here because guitarist Jason Couse

(who took over as vocalist) takes a rare opportunity to flex his singing range. He's quite capable, but too often his quiet vocals gets lost in the very tightly knit and deeply layered sound. It's a sound that demands extra attention and careful consideration, rather than first-time enjoyment.

Fans of the Darcy's first album will love this one, but I'm not sure how many new fans it will garner them. Ultimately, *The Darcys* is a progressive rock symphony for compulsive shoegazers, and I mean that in the best possible way.

—Tristan Koster

FEIST METALS

(Arts & Crafts)

So sleepy is Feist's latest over-prized long player, *Metals*, that one wonders if perhaps she's a somnambulist as well as a songwriter. Her flimsy alto and delicately designed arrangements would better suit a twee template instead of the reflective rhyming that edges her closer and closer into adult-contemporary waters. Feist may be the heir to the Sarah McLachlan mantle, as evidenced throughout *Metals* many boring missteps.

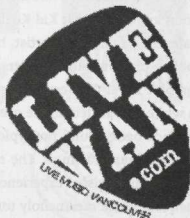
"Graveyard" and "The Circle Married the Line," for instance, contemplate jazzy jerks and quirks like a Norah Jones-style torch song or a Diana Krall carol. Why this hasn't enraged fans of Feist's *Peaches* stymie or *Broken Social Scene* sidestep escapes me, but so be it. If Feist feels the need to cop out into conventional directions, she's more than welcome to do so. But it seems ridiculous that the indie darling of a few years back would "re-invent" herself in such run-

after and middling fashion.

To be fair, *Metals* isn't all mispent but nor is it a rarefaction as some might suggest. It has typically strong production from Chilly Gonzales and Mocky, emphasizing a vast and panoramic pastoral feel on some of the stronger tracks, as on "Cicadas and Gulls" and "Anti-Pioneer." It's in these instances that her homespun indie folk and whispered vocal delivery belies an emotional honesty absent throughout most of the rest of the album.

In a few other places on *Metals*, as on "A Commotion," there are some orchestral flourishes and a glee club of

Vancouver's Community Driven Concert Listings



Search listings by:
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male voices that surprisingly sweeten and strengthen proceedings, as does a scalding saxophone. It's a shame there wasn't more moments like this on the LP.

"How Come You Never Go There" needles at the ear with its neo-bop sentiment and contemporary jazz flatness, as trite as rain at a drippy recital.

It's possible, I suppose, that creating such populist fare, mediocre as this, is an irreverent gesture on Feist's behalf, a sort of "up yours" to the mountain—a raspberry blown in the face of social graces—that she can do as she chooses. But it plays more to me like an artist settling down into ennui and routine and perhaps a pothole. Clearly Feist doesn't seem worth her mettle.

—Shane Scott-Travis

KID KOALA SPACE CADET

(Ninja Tune)

Kid Koala's latest project is somewhat of a surprise as it is not something that will land him a turntablist hall of fame nomination. Fans looking for catchy, scratchy sonic bits, which the Vancouver-born DJ is known for need to consider this concept album a divergence from his solo efforts or his many collaborations.

Space Cadet is the companion piece to a 124-page graphic novel illustrated by the kid himself. While it is common knowledge that Kid Koala is a talented visual design artist, based on his previous album covers, this graphic novel, his second, features a white line art technique over top a black background not typical of his previous drawings. The result is a stunning visual experience enhanced by the melancholy tone of the music.

Musically, *Space Cadet* launches lonely piano keys into the vastness of space—most of which are often struck in minor tonalities and left floating endlessly. Though seldom, subtle scratches and other accompaniment fill the cavernous spaces left by the wandering piano motifs.

Track after track and page after

page, the heart wrenching wordless story about a friendship between a robot and its human companion creates an interactive reading experience with the feel of flipping through a storyboard for a film. The album even has cues as to which page you should be on when listening, which is very helpful but forces the experience to be drawn on a bit at times. Still, the book, story, artwork and overall package is impressive. The soundtrack is an experiment in minimalism and the book is a powerful read. Both can stand on their own as separate entities but function best as a unified experience. Either way, *Space Cadet* is a testament to a multi-faceted artist who is not afraid of pushing his own boundaries.

—Slavko Bucifal

LIGHTNING DUST / HARD DRUGS SPLIT SEVEN INCH

(Storyboard)

Crafted by a pair of local boy/girl twopieces, this split seven-inch pressed on white vinyl has a dark side and a goofy side—both of which may cause you to unwittingly sing in public.

First up is *Lightning Dust*, one of the many successful side projects spawned by hometown stoner-rockers **Black Mountain**. Amber Webber and Joshua Wells explore their '80s goth-pop side in the moody, half-whispered affirmation "Never Again." With quiet beginnings, the track swells into several timpani and thunderclap-accompanied moments fit for a particularly tragic scene of a John Hughes flick. Gone are the wailing guitar hooks more typical of their breadwinning band. Instead, listeners are treated to a clear and expansive gap between Webber's subtle vibrato and the occasional arpeggiated synth solo.

Meanwhile, the husband/wife indie duo **Hard Drugs** offer up a light-hearted counterpoint to *Lightning Dust*'s drama. "Summertime Blues" boasts jangly guitar riffs, a country twang and an addictive set of "hey now"s. With candid honesty, Jeffery Lee and Jenni Lee Nelson build on the simple theme of good fun and good weather, skillfully incorporat-

ing a '60s era electric organ. Late in the song, the pair invite an extended family to the mic as they list off all the benefits of summer: "I skate / we camp / ride bikes / get rad / play ball / do shrooms!" Looking at Vancouver's weather forecast, the tune presents an excellent argument for moving to southern California.

—Sarah Berman

DAN MANGAN OH FORTUNE

(Arts & Crafts/EMI Canada)

Even if you happen to have been born the same year as Dan Mangan (1982) and have yet to produce anything meaningful with your life, you can't help but listen to his third album, *Oh Fortune*, and find that any envy you may have been feeling has evaporated in his radiant warmth, like dew off a flower petal on a sunny August morning. It is virtually impossible not to be won over by Mangan's gruff vocal charisma—he sounds so pure of heart when he sings, it's like having mead poured out of the Holy Grail directly into your ear canals. You might even find yourself wanting to say "Dan Mangan, Dan Mangan, Dan Mangan," over and over again as some kind of mantra, or in the (only slightly improbable) hopes that he will heroically appear in the nick of time to stop a building from collapsing on a group of terrified orphans.

Oh Fortune's sound is similar to **M. Ward** or **Badly Drawn Boy**, with a lyricism reminiscent of early Leonard Cohen, almost as if an ethereal flame has been passed on, torch to torch, since ancient times from one vagabond bard to the next.

The Hive Creative Lab's Colin Stewart (**Black Mountain, Cave Singers**) produced the album and, for the most part, contributes a multidimensional quality to Mangan's songwriting, which can be both sardonic and playful. There's a lot of orchestral string accents and fairly elaborate arrangements, but it's all pretty clean cut. It's not exactly what you would call innovative or "pushing the boundaries," as they say.

The third track, "Post-War Blues,"

is an epic force of nature, sort of like watching time-lapse footage of flowers blossoming. It will be a huge hit. Sometimes, though, the album's orchestral quality can feel a little overbearing; it's hard to say if the big band piano jam-out and trumpet solo that concludes the album is completely necessary. Mangan's songwriting is compelling enough when stripped to its bones, as the more subdued "Trees, Leaves, Forest" demonstrates. While perhaps not destined for radio play, it is arguably the best written song on the album.

Over all, *Oh Fortune* is a solid release and will undoubtedly increase the Vancouver-based singer-songwriter's success and popularity. However, its lack of good old dissonance and experimentation makes it almost too accessible, and the threat of neophilic ADD-induced boredom seems to lurk in its shadows.

—Andrew Reeves

MISS BLACK AMERICA MISS BLACK AMERICA

(Boat Dreams From The Hill)

Noisy, ugly and annoying. This is the best way to describe the debut album from Vancouver screamo act **Miss Black America**. This writer will admit right from the onset that I hold little affection for this particular genre. But is it too much for a listener to ask for a little variety in the proceedings?

This faceless five-piece is at least capable of crafting short, aggressive bursts of sonic fury. The rhythm section appears to be competent. That is of course, when the bass and drums are not completely drowned out by the screeching, cacophonous mess of guitars that dominate this greatly unpleasant listening experience.

The vocals are, unsurprisingly, completely unintelligible and the delivery primarily consists of strangled shrieking with the occasional gargled line of lyrics.

Miss Black America does attempt to mix up their sound, but to little effect. "Blue Christmas" boasts a guest appearance by 54/40's Neil Osborne but his collaboration on the track is neither evident or revelatory since the

song winds up sounding exactly the same as any other track on the album. "Corpse Cheque" is the closest the group gets to attempting something even remotely melodic, as the bass hook during the chorus coupled with the guitar work in the bridge is at least slightly memorable.

The greatest compliment one can give Miss Black America is the album is brief, clocking in at ten minutes and thirty-five seconds. They might not be for everyone, but at least they are aware of the benefits of brevity.

—James Olson

SAFETY SHOW

O'BURRO

(Independent)

There's something about the blend of Katie Lapi's fierce voice in conjunction with the rest of Safety Show that's enticing. Especially at two in the morning, sitting outside having a cigarette with a coffee and worrying about the day ahead.

These local rockers are known to

calm—to caress the ears—through tough times and inevitable disappointments. Their happy-go-lucky indie music, coupled with overtones of anxious and determined lyrics, create an easily accessible album that strays away from the generic indie formula desperately in use by many Vancouver bands.

o'burro is a vast power-pack of local goodness, going from organ-led swooning jams like "You Am I," to punky, guitar-centric tracks akin to standout "What You Learn."

Safety Show does stay on the safe side, often avoiding jumping to styles outside the vein of indie and punk. Albeit, this leads to a consistency in both songwriting and musicianship.

Local rockers rising to the top, be wary of Safety Show and their promising sounds. o'burro is a solid album, giving the band a platform to bounce off into fame and fortune—so long they keep churning out more great tunes.

—Kamil Krawczyk

SCYTHIA

...OF EXILE
(Independent)

Armed with electric axes, the infamous "oboe of death," an enchanted keyboard and a thunderous seven-piece kit, metal minstrels (and self-proclaimed nerds) Scythia set out to spread the tale of a wrongfully-exiled king and his quest to regain his throne. What results is a meticulously crafted and masterfully produced album that sounds like what would happen if Alan-a-Dale was raised on Iron Maiden.

...Of Exile begins with a symphonic prelude that leads into "Spirit of The Quest," slowly setting the scene as our hero sets off on a journey. Things continue to roll along as he delightfully jaunts through a "Sleeping Village" and into the intrigue of the "Forgotten Forest," a perfect place to indulge in a little hocus pocus. This is where the quest goes awry though; things get real heavy when the "Voice Of The Sword" comes down. Naturally, the

magic sword is a little dominating and evil, so the king must toss it into the abyss and storm the "Fortress" without it. However, perhaps due to the blazing axe work and rapid-fire blast beats of the traveling minstrels, he and his followers are able to tear down the "fortress of lies."

All said and done, our hero and his warriors strut their prowess on "Dies Irae II," an epic metal celebration that really shows what the "oboe of death" can do. It doesn't end there, though. A good quest is never complete without a victory celebration at good ol' "Hobarth's Inn," where all medieval metalheads are invited to raise a goblet of mead and sing along in rejoice!

—Mark PaulHus



shindig

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Tuesday November 1
beekeeper/The Harshies/Man Hands

Tuesday November 8
Conspiracy Farm/The Population Drops/Sythcake

Tuesday November 15 (SEMIS #1)
Real Boys/The Killed Spirits/Tyranahorse

Tuesday November 22 (SEMIS #2)
Sl euth/Fist Full O'Snacks/Philoceraptor

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SHEARING PINX / HERMIT THRUSHES / WEED / VILLAGE

October 5 • Zoo Zhop

The mood at weekday Zoo Zhop shows is always interesting: drunk kids buying Tupac records out front, while a mess of wires and amplifiers get strung up around the real gut of the venue.

Village were first on the docket. This was their first show, and I suspect the reason for their scant three-song set list was for want of more written material. As soon as they were able to shake the jitters, Village came alive, channeling a calm and airy tone that took cues from the xx's level-headed delivery. Their vocalist has great pipes; her smooth singing sounded like wooden wind-chimes dancing next to their vibrato-laced guitar riffs. Without a drummer, Village were a little difficult to keep pace

with. They were nonetheless entrancing to watch.

Weed may be my favourite local band right now—scratch that, they're definitely my favourite. Frontman Will Anderson, dressed in a sweater and sneakers, looks remarkably out of place behind a guitar but that doesn't stop him from nailing the perfect gritty garage sound. Like a chunkier Weezer, Weed were best when transitioning from laid-back riffs to their furious choruses, which had Anderson jumping into his microphone stand like a passionate drunk.

Hermit Thrushes, the only out-of-town act on the bill, would almost have been hard to spot amidst their formidable collection of amplifiers, drum kits and guitars were it not for lead singer Yianni Kourmadas' complete and utter lunacy. Armed with a three-stringed guitar, he led the group

through a spazzy, schizophrenic performance full of impulse-driven lyrics and weird time signatures. Half-way through the Philadelphia outfit's performance, Kourmadas educated the crowd about the crucial differences between hermit thrushes, a kind of bird, and Thrush Hermit, a "stupid" Canadian band that was the source of some case of mistaken identity. Their often insane songs only just managed to catch the crowd's attention before ending abruptly and incoherently.

I had to laugh when I finally realized who the headliner of the night was — being billed on the poster as "SHPX," I didn't get that it was Shearing Pinx until they picked up their instruments. The band seems to have "made it" in Vancouver, at least to the point that they can obtusely abbreviate their title and still draw people in to hear them. They put on a suitably

grandiose performance as, flecked in war paint, they started the set with an extended, deafening noise session full of growling feedback. SHPX played song after song of angry, vaguely gothic noise-punk and, bathed in the glow of a dusty projector, made the dim corners of the Zoo Zhop feel as if it were haunted by the spirits of angry, guitar-wielding ghosts.

—Fraser Dobbs

JAMISON TROY / TERRA LIGHTFOOT / SCOTTY MACK / SELKIES

October 8 • The Prophouse Café

To the dismay of many of its flip-flop and t-shirt wearing citizens, Vancouver reverted back to its usual rainy gloom. I made my way over to the Prophouse, a small neighborhood café on Venables Street, cold and slightly soaked. Having just set foot inside the

café for the first time, I was greeted by an overwhelming number of antique lamps hanging like stalactites, while vintage memorabilia and quirky collectibles litter the rest of the space. It was quite possibly the best venue for an intimate country folk show.

Julie Nelson and Jessica Wilkin set the evening's calmed mood with their melodious tunes. Nelson's dreamy, rich voice conjured up images of blissful walks across a meadow. Possibly due to a case of the jitters, Nelson and Wilkin forgot to introduce themselves until an audience member asked for their name. Julie Nelson bashfully introduced the band as Selkies, named after the mythological seal creature that morphs into human form. Even though they were playing for the first time, these ladies certainly got the audience enamoured with their talent.

Ontario native Scotty Mack took center stage equipped with an electric guitar. Although you can't deny his talent—he was entrenched in every song he played, strumming his guitar and using his foot to play his tambourine—it didn't seem to add up to a cohesive sound. A fairly talkative fellow, Mack humoured his listeners with a tale about seeing a seemingly dead girl lying on the street in Kamloops the night before. He eventually set the record and said that she was actually alright.

Hailing from Hamilton, Ontario, Terra Lightfoot embarked on her first Canadian tour in support of her self-titled debut album. Explaining that she had never journeyed beyond Manitoba, it was quite obvious Lightfoot was delighted to come see the West for herself as she entertained the audience with tales about tour life. Her brand of music is rather hard to categorize. It could simply be described as indie-folk infused with math rock sensibilities. She possesses an amazing, full-bodied voice that echoed throughout the tiny space, and it kept the audience in awe.

The headliner of the evening was local sweetheart, Jamison Troy, who conveniently lives a few blocks away from the café. He started the night

off by playing "Old Man," a track off his debut record, *Searching for the Quiet*. The first thing that struck me was his voice, which was delicate and almost soothing. Armed with an unplugged six-string and a friend who played double bass in the background, Troy kept up a pleasant mood via his simple acoustic melodies. Quite the compelling lyricist, he crooned about the moments in life where one yearns to hold on to something certain. He certainly left his audience relaxed, peaceful and ready to cap the night off in serene slumber.

-Stephanie Chua

SISKIYOU / CHRISTOPHER SMITH & THE BECKON CALL / ANDREW LEE

October 13 · The Waldorf

Siskiyou's record release party for their sophomore album, *Keep Away the Dead*, was an intimate yet inviting affair for all those in attendance at the Waldorf. Sometimes it's just nice to throw on your favourite flannel and go mingle with other plaid aficionados. It's even nicer to chat with those plaid-clad individuals when great music is being played. The Thursday evening event was no exception.

Opening the night was In Medias Res' Andrew Lee, whose pedal steel guitar emitted lush, country-tinged tones while his backing band added to his atmospheric sound. You could honestly feel the amount of attention the audience was giving Lee once he began to sing. His set was mostly culled from In Medias Res' latest album, *It Was Warm and Sunny When We First Set Out*, including highlights "Tonight I Am New" and "Hollis." It was such a delight, since the record is hands down one of the best albums to come out of Vancouver this year.

Christopher Smith took the stage next with his serene, introspective slow jams (including an incredible cover of Tegan & Sara's "Back In Your Head"). It wasn't just the minimalist electric guitar and meticulous drumming that made Smith's set so enjoyable, it was that he knew how to captivate his crowd. "Alright, we're going to take it down a notch...again,"



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he'd say between ever-softening numbers. His playful demeanor lightened up the mood between each song, and allowed the audience to become immersed in his poetic lyrics.

After a brief intermission, Siskiyou took to the stage to celebrate their newest release. Former Great Lake Swimmers drummer and Siskiyou frontman Colin Huebert took a seat, grabbed a guitar, and began to rock out. One of the highlights was a fantastic cover of Simon & Garfunkel's "El Condor Pasa," but my personal favourite was their inaugural live performance of "Fiery Death." The song was a cornucopia of delicious instrumentation; whispery vocals, percussion and a wind controller all played a part in the lush landscape of sound that left the crowd musically fed and satisfied.

The Waldorf is a place where everyone can come together, in a tiki-themed room seemingly right out of Elvis Presley's Blue Hawaii, to enjoy some great music. Siskiyou's performance allowed you to do just that.

-Alec Ross

LOOSE SHUS / HUMANS

October 14 • Five Sixty

Passing through a curving tunnel after waiting in a lengthy line-up, I popped into Five Sixty's unusual main space with Tyler, the Creator's "Yonkers" blasting in what looked like an anticipatory club setting. With its minimal decorations and impressive stage corner entirely illuminated by a number of projected screens, the art gallery-cum-club made for a refreshing setting. I was even more impressed when I walked downstairs for a leak, only to find a surprising set up that I would best characterize as an open space for bodily and social functions, fully equipped with a DJ booth. However, my fascination with Five Sixty's innovative design ended very abruptly when I was faced with the not-so-pleasant reality of having to shell out a ghostly nine bucks for a Heineken.

Vancouver's HUMANS soon walked up on stage and briefly introduced their brand new music video for

the spaghetti western-echoing single "THE END," which was projected on the flexible walls. Produced and filmed by the band's own Peter Ricq, the short horror film features band member Robbie Slade on an idyllic romantic getaway with a blonde goddess that takes a slightly surprising, and gratuitously gory turn.

The Vancouver electro-rock duo followed the screening with a dance riot-inducing set, making the most of their chopped-up glitch beats while alternating between rock and hip-hop based rhythms. Sonically, they set themselves apart by adding a raucous and grainy lo-fi touch to what would otherwise be a clean electronic soundscape. Humans played an hour-long set, throughout which the crowd was well mobilized, and the only reason why they didn't go on longer would most likely be their small discography. But one can forgive that for a band this young. My only real complaint would be the slightly over-the-top African tribal influence in one of their tracks nearing the end of their performance, but I tried not to take that too seriously.

After the uproarious set, the audience dwindled quickly, with only a few handfuls of patrons hanging around for San Francisco's Loose Shus. I was very perplexed by his set, which had the retro-electro producer squinting awkwardly behind a coffee table with his laptop. While he did bring some really enjoyable French house and new wave-inspired dance grooves, the performance could have been improved if a decent table had been provided for the guy. With momentum lost because of the awkward set-up, there wasn't very much to keep me there much longer.

-Christian Voveris

NEXT MUSIC TOKYO VOLUME THREE W/ NATSUMEN, CHINA, SSRIS, HYACCA, AKAI KO-EN

October 18 • The Biltmore

Since 2010, Toronto's Steven Tanaka has organized Next Music from Tokyo, a tour which, as its name implies, has to do with our musical brethren from across the pond. The traveling show's

third edition, held at the Biltmore, treated Vancouverites to the best Japan had to offer, with some local band candy-coating on top.

Comprised of 18 and 19-year-old porcelain dolls, Akai Ko-en, aka Red Park, were a crazy and totally fitting way to start the show. Dressed in white and alternating between freakishly loud and intimidatingly quiet, the openers captured the attention of the crowd with their ferocity. Their bassist contributed to the frenzy with shuddering noise riffs, not to mention the grinning, manic way she danced around with her instrument.

To describe hyacca as shoegaze would be inaccurate, since their frontwoman Hiromi Kajiwara spent most of her time standing as close to the crowd as possible, at one point sending her guitar on a crowd-surfing expedition into the mosh pit and back again. hyacca combined spacey wah effects with punchy, buzzing guitar solos to create something that really punched a hole through my head. I sought out their CD as soon as they stopped.

I noticed a few others in the crowd wearing the same t-shirt as me—a memoir from last year's tour—and couldn't help but feel we were in for a treat once Vancity natives SSRIs got up to play. Explaining that, collectively, they were "one-sixteenth Japanese" and thus qualified to be sandwiched in between the touring acts, the foursome leaped into a silly but spastic set, containing their now-signature pound-the-keyboard breakdowns. The lack of former drummer Tony Dallas' stick-smashing fury is regrettable, but new skinsman Kevin Romain made for an adequate replacement. Best part of the show: a bass-line-backed, triple crowd-surf interlude before their final song.

china don't look too threatening, but it would be a very dangerous mistake to take the outfit's usage of a contrabass, keyboard and violin at face value. They blasted through pop songs infused with jazz and post-rock stylings. Even though they were easily the most static group of the evening, they still managed to stir the crowd

into cheers for an (undelivered) encore.

Until this point, I'd been taking down notes in my pocketbook about each band, but I couldn't tear my eyes away from NATSUMEN as soon as they assembled on stage. It's impossible to really describe the eight-piece experimental hardcore jazz outfit as being anything more than a sum of its extraordinary parts. Guitarist AxxEx delivered his best Jimi Hendrix impersonation and led the crew through upbeat but ferociously complex tracks filled with beautiful horn choruses and over-the-top Stratocaster guitar solos. NATSUMEN put on the best show I have ever seen, filled with the kind of energy that is absolutely impossible to forget. The passion these musicians have for their trade was awe-inspiring to see from inside of a mosh pit.

-Fraser Dobbs

SHINDIG NIGHT #6 W/ THE GODSPOT, HONOURARY MD, PHILOCRAPTOR

October 18 • The Railway Club

SHINDiG is quite the opportunity for up-and-coming local bands to strut their stuff in front of an audience who might not have taken the chance on them otherwise. The prize at the end of the battle-of-the-bands contest, when all is said and done, is a rich one: recording time, features in *Disorder*, guaranteed spots at festivals like Music Waste and other goodies can be huge for musicians who shell out their hard earned cash in the name of their art.

I took a chance and headed on down to the Railway for SHINDiG night six, based largely on the recommendation of a friend who said I ought to check out Philocraptor. I walked into a reasonably attended Railway Club just as the Godspot were packing up. Silly me for assuming that start times would be later than advertised. However, I was informed that they sounded a bit like shoegaze, drunk-sounding Stone Roses type stuff. Not sure if the Stone Roses part is accurate, but I get the drunken shoegaze part after listening to their

tunes post-show.

Next was Honorary MD, an eight-member group of musical med students that had a lot going on. Keys, flute and tabla rounded out the usual assortment of instruments to create a big, positive and danceable freak folk vibe. At times it seemed a little too much and some instruments were lost in the mix, but that happens. It was a fun set and I especially enjoyed singer Bronwyn Malloy's story of an autopsy mishap. Who doesn't love a good, squirting cadaver tale between songs?

Capping off the night was Philocaptor. The trio were loud, energetic as heck and clearly happy to be playing SHINDIG. This was straight-up edgy garage rock delivered with smiles and sweat aplenty. Two guitars, a drum kit and a happy exuberance was all it took to cinch the win for these guys. They may not have been as interesting as Honorary MD, but they certainly won points for their drive and energy. Congrats, Philocaptor, and good luck in the next round!

-Nathan Pike

LIGHTNING DUST / HARD DRUGS / WHALEBONES

October 20 • The Waldorf Hotel

The basement of the Waldorf Hotel was absolutely packed for the Lightning Dust/Hard Drugs split seven-inch release party, which appeared to be the hottest ticket in East Vancouver.

Seattle-based openers Whalebones took the stage first. The power trio was a true blast from the past, proudly blaring '70s style blues rock with vigour and purpose. Singer/guitarist Justin Deary rocked the Jimmy Page axeman histrionics while belting out his vocals in a sub-Bob Dylan drawl. Whether it was intentional or not, he was dressed like Russell Hammond from the Cameron Crowe rock flick *Almost Famous*. The band's bassist stood stationary but performed well enough, providing a steady rhythm that supported the drummer's heavy, thudding beats. One song that particularly stood out was a tune reminiscent of Led Zep-

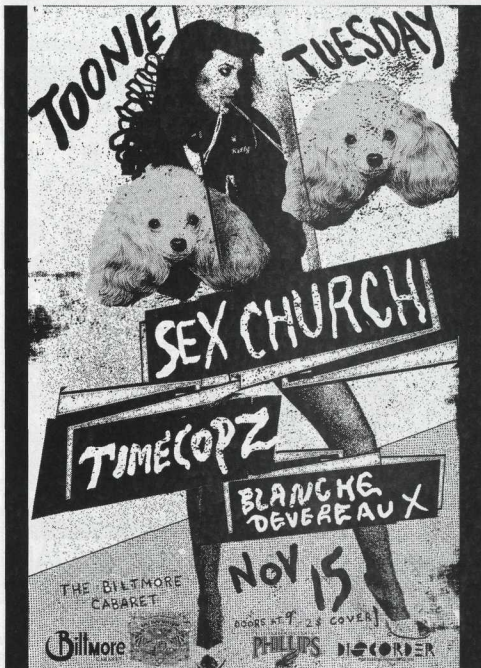
pelin's "Dazed and Confused," which perfectly captured the original's eerie, creeping menace.

The stage became significantly more crowded as Hard Drugs began their set. The group varied between six to seven members onstage at a time, and their performance included the use of harmonica, violin, and organ. Hard Drugs' sound can be defined as southern folk rock in the vein of Fleetwood Mac or Lynyrd Skynyrd. The group's tunes seemed to cover a wide range of emotional states. "She's Hot, I'm Married" was significantly light hearted, as was another number was about an individual named Auntie Linda and her magical camp. The fact that the band was able to shift gears, though, was appreciated. Especially when they ended their set with an organ-heavy rocker called "Salvation Blues."

The true triumphant stars of the evening were local heroes Lightning Dust. This writer means it with the utmost sincerity when I report that they sound just as good, if not better, live than they do on record. Joshua Wells is a god of the keys, drenching many songs with haunting, ethereal drones and sonic washes. The cello and violin work provided by two of the band's backing players helped create a cinematic, hypnotizing atmosphere. Amber Webber's warbling vocals made even the most hopeful lyrical sentiment tinged with regret and immovably grounded with a stark grip on reality.

An inventive touch to their strikingly gorgeous and moody set was their encore, an interpretation of the Sensational Alex Harvey Band's "Hammer Song." With a sound that is simultaneously comforting, melancholic and panoramic, Lightning Dust was the band to beat. Whoever wasn't there missed out.

-James Olson



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2

PAUL ANTHONY'S
TALENT TIME!
COMEDY VARIETY
TALK SHOW
WITH DJ TEDDY SMOOTH TIPS

Thurs

3

LOW SPIN
FINE TIMES & QUIET KIDS

Fri

4

THE BILTMORE PRESENTS
LEMONHEADS
WITH ALEX
THE SHINING TWINS
STREET CHANT
ERICH LUBNER

Sat

5

THE BILTMORE AND LARK FORUM PRESENTS
ADALINE
WITH IN MEDIAS RES + ROCOCODE
COLOR AND JOHN ANTONIO
GLORY DAYS
WITH MYKANTHUSBRAND +
SMICHELLE HANA + RICO UNO

Sun

6

THE BILTMORE PRESENTS
KITTY NIGHTS
AND THE PURRFESSOR
BURGUNDY BRXX
WITH DJ TEDDY SMOOTH

Mon

7

THE BILTMORE PRESENTS
SHONEN KNIFE
WITH VEECOUGAR
+ KEEF TIDI

Tue

8

THE BILTMORE PRESENTS
REAL ESTATE
BIG TROUBLES

Wed

9

THE BILTMORE PRESENTS
INHERENT VICES
WITH AQUANAUT
RECORDS SPIN BY DJ KEEF

Thurs

10

THE BILTMORE PRESENTS
YUKON BLONDE
THE PAINT MOVEMENT

Fri

11

THE BILTMORE PRESENTS
EAST VAN SOUL CLUB
AN ALL VINYL SOUL
DANCE PARTY
WITH DJ'S JUNKY WAS
AND SUNSHY

Sat

12

THE BILTMORE PRESENTS
WILD FLAG
WITH DREW GROW AND
THE PASTYOS WYES
GLORY DAYS
WITH MYKANTHUSBRAND +
SMICHELLE HANA + RICO UNO

Sun

13

THE BILTMORE PRESENTS
KITTY NIGHTS
AND THE PURRFESSOR
BURGUNDY BRXX
WITH DJ TEDDY SMOOTH

Mon

14

THE BILTMORE PRESENTS
CAUCUS CABARET & DEBATE
HOSTED BY GET YOUR VOTE ONE
ZOOM

Tue

15

THE BILTMORE PRESENTS
TOONIE TUESDAY
WITH SEX CHURCH
BLANCHE DEVREAU
PRESENTED BY THE LATE TUESDAY
TATTOO INKIN + PROBABLY RAO

Wed

16

JILL + FRIENDS PRESENTS
ROCK & ROLL PIZZA PARTY
WITH KEEF TIDI,
THE ISOTOPES
+ MORE

Thurs

17

THE BILTMORE PRESENTS
PEACE
WAX FINGERS
NO KIND OF NIGHT
+ WORLD CLUB

Fri

18

THE BILTMORE PRESENTS
TUNE YARDS
+ PAT JORDACHE
ICE CREAM SOCIAL
50'S AND 60'S DANCE PARTY

Sat

19

THE BILTMORE PRESENTS
OHBJOU
SNOWBLINK + GUESTS
GLORY DAYS
WITH MYKANTHUSBRAND +
SMICHELLE HANA + RICO UNO

Sun

20

THE BILTMORE PRESENTS
KITTY NIGHTS
AND THE PURRFESSOR
BURGUNDY BRXX
WITH DJ TEDDY SMOOTH

Mon

21

THE BILTMORE PRESENTS
PLAID
+ GUESTS

Tue

22

ONE NIGHT STAND PRESENTS
COMEDY & DANCE
DJ ROY-METIS SENSATION
PATRICIA BURNS YOUR TIGON
+ MUSIC CEASE
DJ THIRZITY

Wed

23

JUNIOR HIGH
A 90'S DANCE PARTY
WITH THE GAL PAL
DJS AND GUESTS

Thurs

24

LIVE NATION PRESENTS
IMAGINARY CITIES
TEMPORARY RESIDENT TOUR
+ GUESTS

Fri

25

CITR
FUNDRIE FINALE

Sat

26

THE BILTMORE PRESENTS
THE DEEP DARK WOODS
THE SUNNER BROTHERS
GLORY DAYS
WITH MYKANTHUSBRAND +
SMICHELLE HANA + RICO UNO

Sun

27

THE BILTMORE PRESENTS
KITTY NIGHTS
AND THE PURRFESSOR
BURGUNDY BRXX
WITH DJ TEDDY SMOOTH

Mon

28

THE BILTMORE PRESENTS
CANADIAN INDEPENDENT MUSIC SHOWCASE

Tue

29

TWO TOWNS
THE HIGH DROPS
& GUESTS

Wed

30

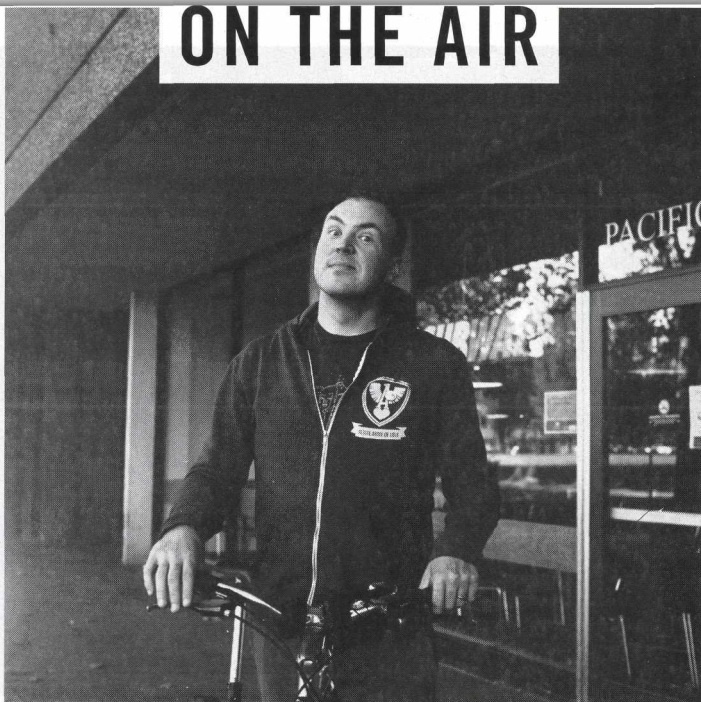
THE ANNUAL
NOVEMBER MO-OFFI
THE MATTINÉE
PORTAGE & MAIN,
AND REDBIRD

Featured Shows -

DEC 1: THE BILTMORE PRESENTS: JEFFREY LEWIS AND THE JUNKY ARD
DEC 6: THE BILTMORE PRESENTS: JESSE SYKES AND THE SWEET HEREAFTER
DEC 8: THE BILTMORE PRESENTS: HAMMERS OF MISFORTUNE
DEC 13: SWAK PRESENTS: TENNIS
DEC 23: THE BILTMORE PRESENTS: BIG JOHN BATES

Billmore
CABARET

ON THE AIR



BY BRENDA GRUNAU / PHOTO BY ROBERT FOUGÈRE

PARTS UNKNOWN

Mondays at CÎTR are festive and frenetic as Chris Alscher prepares for his show, *Parts Unknown*. Since August 1999, Chris-a-riffic has been filling his program with a ton of local music, pop and garage rock along with other random gems from across the decades. Piano teacher and band member extraordinaire, Alscher was previously a member of *They Shoot Horses Don't They?*,

but currently performs with the Bible Belts and writes piano-based tunes as Chris-a-riffic. On top of his time with CÎTR, Alscher has worked for CBC Radio 3 and is known for curating random gigs and music festivals in backyards, sheds and public parks.

Discorder: What music do you play on your show?

Chris Alscher: I find myself doing garage and old soul and old country. I try to keep playing pop songs but I'm finding it tough; they don't seem as interesting as garage rock. It's less musically interesting but so catchy—except for Timber Timbre.

D: What made you want to have a radio show?

CA: In the late '90s I was so sad and mad about songs being played over and over again and stations not playing any good music, and thought I could do better. I'm still trying to work that out.

D: What has been your most memorable on-air moment?

CA: Last year this happened on Duncan [McHugh]'s show [Duncan's Donuts]: I was mentoring five Japanese exchange students and we ambushed Duncan's show and he let each of them say something on the air and I thought it was very nice of him. But also there was a girl who was a fan of the show that phoned the show a couple of times. She came to stop by during the show and she seemed disappointed [laughs]. And I also got Ron Sexsmith's publicist really mad at me one time. I asked her for an interview and he never called me and I sent him a nasty email saying I would never be a fan of his music again since he didn't care about his fans. He got really upset and called on-air from a gas

station somewhere in Alberta and he was a really awesome guy.

D: Who has been your best guest?

CA: Ben [Lai], Duncan and Robert Hammond [a longtime CÎTR listener and donor].

D: If you could only bring one album to a deserted island, which one album would it be?

CA: *Goodbye Yellow Brick Road* by Elton John. I love every song on it and it really got me into being a piano player. He was this short paunchy guy but he had such great songs; It didn't matter.

D: What is your favourite CÎTR radio show, besides your own?

CA: Every day, I have a certain show that I listen to. On Mondays I listen to Gary [Korhonen]'s show [Exploding Head Movies]. I'm in Langley at the time and as I drive home it switches to Gavin [Walker]'s show [the Jazz Show]. I always have my breakfast with Pop Drones and Duncan's show. I love going to UBC on Thursday to hang out on Ben's show [Live from Thunderbird Radio Hell].

D: What does the future hold for *Parts Unknown*?

CA: More of the same. I love doing the show and I always want to make it better.

Parts Unknown airs Mondays from 1-3 p.m.

// CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF OCTOBER

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Various Artists*+	Nite Prison	Independent	26	Wild Flag	Wild Flag	Merge
2	Austra*	Sparkle	Paper Bag	27	Dan Mangan*+	Oh Fortune	Arts & Crafts
3	Grown-Ups*	Stopped Caring	Independent	28	World Club*+	Live-able Via-bility	Independent
4	Braids/Purity Ring*	Split Seven-Inch	Fat Possum	29	Zola Jesus	Conatus	Sacred Bones
5	The Pack A.D.*+	Unpersons	Mint	30	St. Vincent	Strange Mercy	4AD
6	Ladytron	Gravity The Seducer	Nettwerk	31	Tasseomancy*	Ulalume	Out Of This Spark
7	Siskiyou*	Keep Away The Dead	Constellation	32	Dum Dum Girls	Only In Dreams	Sub Pop
8	Weed*+	With Drug b/w Eighty	Cruising USA	33	Neon Indian	Era Extrana	Mom + Pop
9	Love Cuts*+	Love Cuts	Nominal	34	Aunts & Uncles*+	Aunts & Uncles*+	Independent
10	Ohbijou*	Metal Meets	Last Gang	35	Cloudsplitter*+	Cloudsplitter	Off Season
11	Sex Church*+	Growing Over	Load	36	Veronica Falls	Veronica Falls	Slumberland
12	Shimmering	Violent Hearts	Hardly Art	37	Mode Moderne*+	Undiscovered Countries Between Real	Light Organ
13	The Jolts*+	8%	Sudden Death	38	Summer Camp	Welcome to Condale	Moshi Moshi
14	Wilco	The Whole Love	dBpm	39	Various*	Tunes for Baboons: Live Sessions From CJSW	CJSW
15	prOphecy sun*+	Not For Dogs	Independent	40	Sandro Perri*	Impossible Spaces	Constellation
16	Elliott BROOD*	Days Into Years	Paper Bag	41	Born Gold*	Bodysongs	Hovercraft
17	Gauntlet Hair	Gauntlet Hair	Dead Oceans	42	Beirut	The Rip Tide	Pompeii
18	Synthcake*+	Musicophilia	Independent	43	Babysitter*	Tape IV	Independent
19	Various Artists	PDX Pop Now! 2011	Light Organ	44	Memoryhouse*	The Years	Sub Pop
20	Joyce Collingwood*+	Joyce Collingwood	Independent	45	Painted Palms	Canopy	Secretly Canadian
21	Heavy Chains*+	A Very Real Hell	The Broadway To	46	Feist*	Metals	Arts & Crafts
22	The You Are	Having Your Heart Broken Means	Independent	47	Blitzen Trapper	American Goldwing	Sub Pop
23	Dog Day*	Deformer	FunDog	48	Brazilian Money*	Jive With The Killer	Independent
24	Jacuzzi Boys	Glazin'	Mint	49	Seapony	Go With Me	Hardly Art
25	Bruce Peninsula*	Open Flames	Hand Drawn	50	The Ruffled Feathers*+	Lost Cities	Independent

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian and those marked (+) are local. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CiTR's music coordinator a shout at (604) 822-8733. Her name is Sarah Cordingley. If you ask nicely she'll tell you how to find them. Check out other great campus/community radio charts at www.earshot-online.com.



AND VIDEO MATA JOIN FORCES! Sales

This November we invite you all to come check out our CD/LP/DVD/BLUERAY emporium! Movie buffs and music lovers rejoice — we have all your old

school cultural needs under one roof! Plus, check www.zulurecords.com for exciting community events for film fans and music fans alike!

PLUS ALL
THE OTHER
EXCITING
STUFF AND
MORE!!!



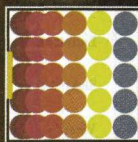
HIMALAYAN BEAR
Hard Times CD/LP



SHE & HIM
A Very She and Him Christmas CD/LP



SIGUR ROS
Inni 2CD+DVD/3LP + DVD



CRYSTAL STILTS
Radiant Door CD/LP



BLACKOUT BEACH
Fuck Death CD/LP



FRESH AT TWENTY
The Oral History Of MINT RECORDS Book!



PORTISHEAD
Chase The Tear 12"



LAURA VIERS
Tumble Bee CD/LP



TY SEGALL
Singles 2007-2010 CD/2LP



FLORENCE AND THE MACHINE
Ceremonials CD/LP



TIM HECKER
Dropped Pianos CD/LP



THEE OH SEES
Carrion Crawler/The Dream CD/LP



CASS MCCOMBS
Humour Risk CD/LP



TOM WAITS
Bad As Me CD/LP/DLX CD

ZULU INSTORES

Check www.zulurecords.com or Facebook frequently as we are announcing instores with BIG TROUBLES! BLACKOUT BEACH! WYE OAK! and more....

ART SHOW November 15-30

MEL PAGET - INTERIORS

A collection of mixed media posters using deconstructed interiors from various sources, creating new spaces and surroundings.



RECORD STORE DAY Black Friday Releases

Yes! Zulu will have a bunch of the goodies for all you music freaks!

Wilco - Speak Into The Rose 10"

Rolling Stones - Some Girls

Nirvana - Nevermind 4X10"

Beatles 7" singles box

Pink Floyd 7" 'The Wall' singles box

John Lennon 'Imagine' 12" box set

Beastie Boys 'Hot Sauce Committee' Deluxe LP

Ryan Adams 7"



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zulurecords.tumblr.com



Zulu Records

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STORE HOURS

Mon to Wed 10:30 - 7:00
Thurs and Fri 10:30 - 9:00
Sat 9:30 - 6:30
Sun 12:00 - 6:00